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Norme: a chamber opera

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Norme: a chamber opera

By

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requirements for the degree of

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Abstract

This dissertation is an opera for three singers and eleven instrumentalists, divided into six groups: (1) piano; (2) soprano, flute, clarinet, soprano saxophone; (3) harp; (4) soprano, percussion (one player); (5) string quartet; (6) soprano, percussion (one player). The document includes a program note, performance notes, libretto (authored by the composer), notation guide, and score (in C).

Table of Contents

- Program Note 1
- Instrumentation3
- Performance Notes
 - o Physical Environment4
 - o General Comments6
 - o Musicians7
- Libretto 9
- Notation Guide
 - o General Comments18
 - o Singer Maps19
 - o Percussion Legend 21
 - o Percussion Set-up Diagram22
 - o Piano and Harp Preparations 23
 - o Piano and Harp Maps24
 - o Saxophone and Clarinet Multiphonics27
- Score
 - o Part I 28
 - o Part II81
 - o Part III122
 - o Part IV146
- Bibliography 187

Program Note

Norme is an opera designed to be performed in a large gallery or installation space. The title refers to the three sopranos who play musical automata that simultaneously sing excerpts from Vincenzo Bellini's *Norma* (1831). "Norme" also references the Italian word that translates to the word "norms," meaning rules or standards, particularly those concerning behavior. While Bellini's opera depicts the violation of norms concerning chastity and loyalty, my opera engages with norms and their boundaries in relation to machine expression. This concern was apparent in the early 19th century, when writers such as E.T.A. Hoffmann discussed anxieties about the role of machines in musical performance. A monologue from Hoffmann's story "Die Automate" (1819) explains this unease:

To set to work to make music by means of valves, springs, levers, cylinders, or whatever other apparatus you choose to employ, is a senseless attempt to make the means to an end accomplish what can result only when those means are animated and, in their minutest movements, controlled by the mind, the soul, and the heart. The gravest reproach you can make to a musician is that he plays without expression; because, by so doing, he is marring the whole essence of the matter. Yet the coldest and most unfeeling executant will always be far in advance of the most perfect machines. For it is impossible that any impulse whatever from the inner man shall not, even for a moment, animate his rendering; whereas, in the case of a machine, no such impulse can ever do so.

The theme of norms here is twofold: while the norm of human expression is plainly disturbed by mechanical imitation, Hoffmann also raises a fundamental question about the implications of behavioral norms: Are they not realized by physical actions that are repeated, reinforced, and potentially identical between human and machine agents? If we take Hoffmann's text seriously, why might it be that no machine impulse can ever properly animate sound the way that the human mind, soul, and heart can? At issue is whether humans can perceive something akin to a human mind behind a mechanically generated sound. But might it be too easy to dismiss machine actions categorically as unable to simulate the human mind and consequently emote genuine expression?

The issue of genuine expression is not limited to machines, which is why my opera doesn't feature any musical machines or electronic musical technology. I am interested in how humans adhere to behavioral norms, rules, and standards with the aim—but never the guarantee—of developing some desired mental state. In this respect, the genuineness of our actions is as ambiguous as those of machines. The young musician practices an instrument, trains with master teachers, and learns canonic repertoire, but may never develop compelling interpretive faculties. The acolyte studies ancient texts, performs solemn ceremonies, and recites sequences of vows, but may never achieve the conviction of a true believer. I may say I love you, but even after years of courtship and marriage, do I really? You may feed the hungry and shelter the homeless, but how do you will into existence the stirrings of compassion where none exist?

Norme seeks to dramatize this disconnect between physical actions and mental states: we find ourselves in an abandoned Victorian library populated by mechanical singers ("Norme") that ritualistically perform *Norma* as if to reawaken and internalize long lost human emotions. My work also aims to illustrate an evocative statement from Ludwig Wittgenstein's *Philosophical Investigations* (1953): "When children play trains, their game is connected with their acquaintance with trains. It would nevertheless be possible for the children of a tribe unacquainted with trains to learn this game from others, and to play it without knowing that it was imitating anything. One could say that the game did not make the same kind of *sense* to them as to us." In the world of *Norme*, the apparent exercise of human emotions by musical automata is precisely meant to illuminate the difference between an imitative, decontextualized behavior and its original source.

My compositional approach draws from the tradition of études, a pedagogical genre designed to develop technical facility in an instrument. (In fact, the piano and harp parts quote directly from Franz Liszt's *Transcendental Études* (1852), albeit on instruments so heavily altered as to retain only the gestures of virtuosity.) The singers' parts, in addition to exercising vocal technique, assume a moral dimension by virtue of the dramatic contexts from their source material. For instance, to perform a phrase such as *Ah! tergi il pianto* (Ah! do not weep) is not merely to execute a beautiful melodic fragment, but also to convey feelings of friendship and sympathy. I follow the most general characteristics of études—repetition with variation, at different dynamics and tempi—but instead of scales, my singers rotate mechanically through communication levels that affect vocal production: *a un gruppo* (to an audience), *dialogando* (conversationally), *confidandosi* (intimately), and *a se stessa* (to herself). These Norme, performing *Norma* fragments while opaquely shifting mental states, present a 21st century version of the conventional 19th century mad scene in Italian opera. I am indebted to György Ligeti's *Aventures* (1962) and *Nouvelles Aventures* (1965) for this type of singer indication, and for a vision of music theater in which the singing performer's psychology is necessarily interrogated by the audience.

The dramatic structure of *Norme* follows two distinct and parallel tracks: the first is the musical performance itself, and the second is the projected surtitles, which present a meta-narrative by Ada Lovelace as excerpted from her 1840's private letters. Lovelace, generally credited as the first person to have written a machine algorithm, was an avid musician and admirer of *Norma*. While her words ostensibly “translate” the stage action, they in fact tell her own story. Lovelace struggled with her health and the range of her ambitions—a stark contrast to Norma's struggles with betrayal and sacrifice. But at least with regards to their strength of character and the trust they inspired in others, the two women have much in common.

Cited passages:

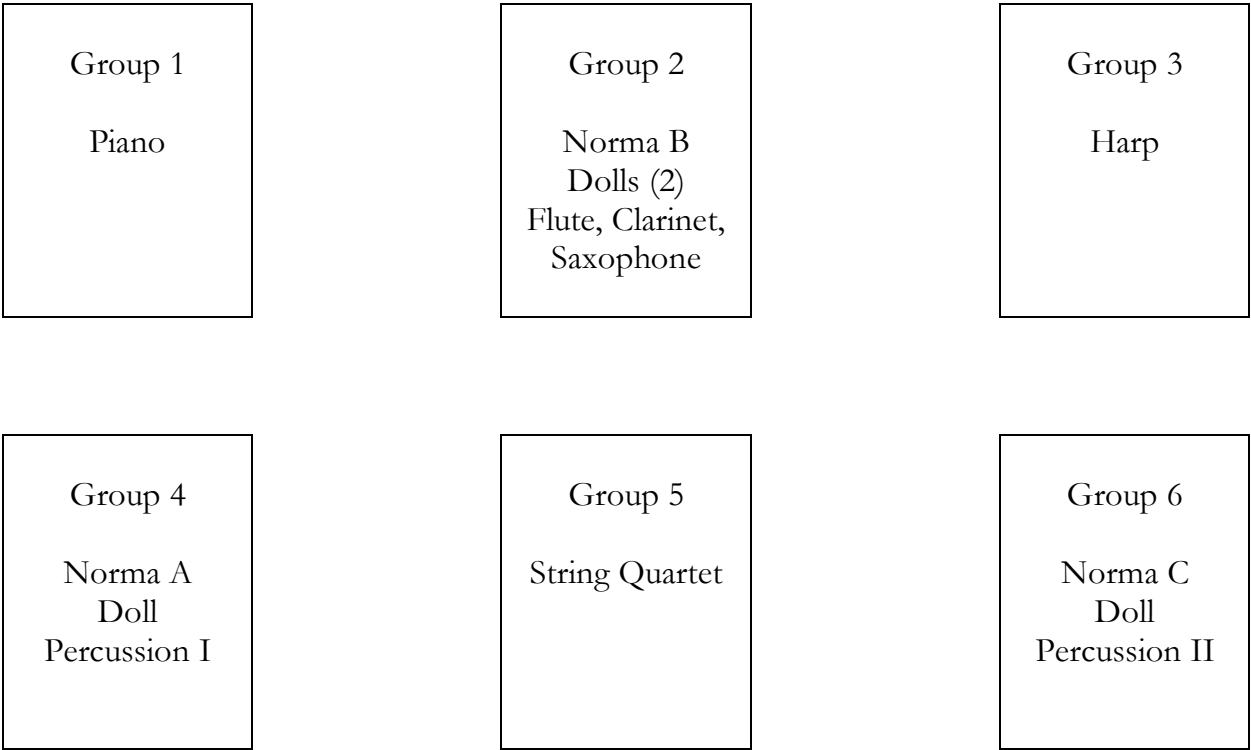
Hoffmann, E.T.A. “Automata.” *The Best Tales of Hoffmann*, edited by E.F. Bleiler, Dover Publications, Inc., 1967, pp. 95-96.

Wittgenstein, Ludwig. *Philosophical Investigations* (4th ed.). Translated by G.E.M. Anscombe, P.M.S. Hacker and Joachim Schulte, Wiley-Blackwell, 2009, p. 104e (§282).

Instrumentation

- Group 1:
 - Piano (prepared with non-adhesive putty and welding magnets); see **Notation Guide: Piano and Harp Preparation** for details
- Group 2:
 - Norma B (soprano)
 - Tam-tam, gong mallet, and “knife”; see **Notation Guide: Percussion Legend** for details
 - Dolls (2); see **Notation Guide: Percussion Legend** for details
 - Wind Trio
 - Flute
 - Clarinet in B-flat
 - Soprano Saxophone
- Group 3
 - Harp (prepared with cloth, erasers, and plastic hair claw clips); see **Notation Guide: Piano and Harp** for details
- Group 4:
 - Norma A (soprano)
 - Tam-tam, gong mallet, and “knife”; see **Notation Guide: Percussion Legend** for details
 - Doll (1); see **Notation Guide: Percussion Legend** for details
 - Percussion I (1 player); see **Notation Guide: Percussion Legend** for details
- Group 5:
 - String Quartet (scordatura); see **Performance Notes: Musicians** for details
 - Violin I
 - Violin II
 - Viola
 - Cello
- Group 6:
 - Norma C (soprano)
 - Tam-tam, gong mallet, and “knife”; see **Notation Guide: Percussion Legend** for details
 - Doll (1); see **Notation Guide: Percussion Legend** for details
 - Percussion II (1 player); see **Notation Guide: Percussion Legend** for details

Performance Notes: Physical Environment



The diagram above roughly indicates how the various instrumental groups should be spatially arranged within a single chamber. The acoustic environment should determine exactly how far apart groups should be from one another. Every group should be distinctly audible at every spatial position, but naturally the groups will not be equally perceived by the spatialized listener. In general, a more resonant acoustic space is to be preferred over a drier one.

The floor should be level and no groups should be elevated. Their respective physical boundaries are demarcated by a dim circular spotlight. The perimeter (i.e., the illuminated space between the performers and the light’s edge) for groups with only instrumentalists is roughly three feet, and for groups with singers it is roughly six feet. The extra space for the singers accommodates their physical movements; at no point are they to cross beyond the light’s edge. These movements, and the general comportment of all performers, are the purview of the stage director.

Ample space beyond the spotlights should allow for audience members to move comfortably around the room. A rough estimation for the room’s size is a basketball court (4,700 square feet). Chairs, sofas, or other seating furniture should be provided and fashioned in a manner consistent with the room’s visual design. The exit door from this room must be shrouded by a curtain to minimize disturbance from audience members who enter or leave during the performance.

The opera may be produced in one of two ways. The first way is as a traditional show: The musicians are pre-assembled in the room before audience members arrive, and after the audience has settled, the performance begins. The second way is as an installation: The time of performance is pre-announced, and the opera begins just before the doors open for audience entry. In both performance situations, the spotlights fade when the opera ends and the curtains in front of the exit open, signaling the audience to leave. The musicians should not move until all audience members have left the room.

Supertitles are initially projected onto a blank wall behind Group 2 (Norma B), and they later appear on all walls to facilitate audience comprehension as the piece unfolds. The font should be an Old Style in the Serif family (e.g., Goudy Old Style), and the size should be

large enough to be comfortably read at a glance, but not too big as to be distracting from the musical performances.

The set design for the room should follow two points of inspiration. The first is Victorian era home libraries, possibly featuring (but not limited to): wooden shelving, cabinets, and tables; decorative trim and moldings; old books and paintings; brass light fixtures; faded upholstery; and perhaps a fireplace. The second is the world of uncanny automata described in Hoffmann's "Die Automate": nutcrackers, puppets, marionettes, musical clocks, and life-like figurines. All objects should appear aged and neglected. They are arranged in a disorderly fashion around the room, as if by an eccentric tenant who had long abandoned the premise. Aside from the dim spotlights, the room is otherwise only barely lit, if at all. The overall atmosphere should be mysterious and ominous.

Costumes for the performers should fit the style described above, and the singers especially should be fabulously attired. The instrumentalists should be dressed more modestly, and similar to others within their instrument groups: string players, wind players, percussionists, and pianist/harpist should all have distinct sartorial identities. One significant and non-negotiable detail is that the instrumentalist's eyes must not be visible to the audience. Any accessories used to achieve this effect (e.g., gauzy blindfolds, goggles, sunglasses) must be consistent with the overall aesthetic.

Performance Notes: General Comments

This piece must be performed from memory.

There is no conductor. Musicians signal each other with aural cues, but these signals must never be visually telegraphed. Instrumentalists, whose eyesight is partially obscured, should take extra care to perform the music accurately and effortlessly. The collective sounds that emerge from the interaction of instrumentalists and singers must appear almost coincidental (i.e., not intentional or planned) as the performers variously “come to life.” In contrast to the singers, the instrumentalists should not direct their playing “toward” anything or anyone—they simply play.

When not performing, all instrumentalists should rest comfortably without telegraphing when their next gesture will arrive, positioning themselves to make the least movement to resume performance when cued. The percussionists and wind players should stand for the duration of the performance, if possible; the pianist, harpist, and string players should remain seated.

Performance Notes: Musicians

SINGERS

The vocal part specifies four communication levels that affect vocal production: *a un gruppo* (to an audience), *dialogando* (conversationally), *confidandosi* (intimately), and *a se stessa* (to herself). For the first three indications, the singer should direct her utterances to invisible personages—these need not be consistently located anywhere in the performance space, and they are not necessarily imagined to be the original audiences of that particular passage from *Norma*. The exceptions are in Parts III and IV during intimate moments before and after the knife scraping: here, *confidandosi* passages must be addressed directly to the doll. The four levels should sound and appear as distinct as possible from each other while still maintaining an operatic “bel canto” style of singing.

For every phrase, it is essential that the singer “means” exactly what she sings to the intended audience. The fragments were chosen to accommodate multiple applications in this manner. The indication *a se stessa* is slightly more difficult to execute, but motivations for speaking to oneself abound: to practice, to remember, to question, to doubt, to affirm, to remind, etc. Although the melodic fragments and sequences of communication levels suggest a robotic character, each singer must play her role as realistically as possible. The Norme genuinely address audiences that don’t exist, and with every new fragment they are “rebooted” from short-term memory loss. This kind of apparent mental disorder should be reminiscent of 19th century operatic mad scenes. Given the proximity of the human spectators to the singers in the performance environment, even the minutest physical gesture (such as movements of the torso, hands, and eyes) must be carefully choreographed with the stage director.

Parts II, III, and IV require the singers to rotate through clusters and modules within a given map. These sequences are outlined as follows:

Parts II and IV:

(1)	(2)*	(3)*
Moderato	Andante	Andante
A se stessa	Dialogando	Confidandosi
Any (or next) module	Same module, next module	Same module, next module
3x, poco rall.	2 nd module: poco meno mosso, incomplete	2 nd module: poco più mosso

* (2) and (3) reversed between Norma A and Norma C

Part III:

(1)	(2)	(3)	(4)	(5)
Moderato	Lento	Andante	Adagio	Lento
A un gruppo	A se stessa	Dialogando	Confidandosi	A se stessa
Any (or next) module	Same module	Next module	Same module	Next module
Complete	Incomplete	Complete	Complete	Complete

PERCUSSIONISTS

Both percussionists are enclosed within a circle of instruments (see **Notation Guide: Percussion Set-up Diagram**). The set-up diagram shows one possible arrangement and the percussionists are welcome to make changes. Movement to and from instruments should be as discreet as possible. In consultation with the stage director, percussionists may slightly emphasize a robotic character in their gestures.

All mallets must be accessible from the percussionists' costumes, and these costumes must somehow integrate the mallets in a manner consistent with the overall visual aesthetic. All mallet changes must be as imperceptible as possible. The exception to this rule is when transitioning to bowed sections. Bows should be hung in an accessible manner near the bowed instruments.

All ringing metals and glasses must be allowed to fade into silence without dampening unless indicated. The vibraphone pedal must be held down with a mechanism for the duration of the piece. Adjust dynamics according to acoustic environment (i.e., play louder for dry spaces and quieter for resonant spaces).

PIANIST AND HARPIST

The piano and harp parts draw from the exact same musical maps, and their instruments should be prepared to achieve similar sonic effects (see **Notation Guide: Piano and Harp Preparation**). The harpist should omit notes from chords that do not fit idiomatic harp voicing, as well as ignore certain impractical pedal changes that would not in any case be perceptible given the heavy preparations. Broadly speaking, however, the pedal changes should be observed (changed at the end of the preceding passage so that no extra movement is necessary when cued to play), as if actually performing or rehearsing the études.

The harpist generally echoes the pianist, and thus the harpist's instrument preparations and performance technique (in terms of tempo, articulation, and dynamics) should match those of the pianist. Both players should display a modicum of virtuosity in their gestures. Similar to the percussionists' performance, these gestures may also appear slightly robotic.

WIND TRIO

The flutist, clarinetist, and saxophonist operate musically and dramatically as one entity. Their gestures primarily involve soft trills, and these must be as delicate as possible. The wind players should match each other in articulation, timbre and dynamics, especially during passages when they closely overlap with one another. Sequences of passages that repeat boxed gestures should include a small element of variation or unpredictability in their execution.

STRING QUARTET

Strings III and IV for each instrument are tuned lower by one whole step and 31 cents (about a sixth tone). The musicians play primarily on these strings, and the 31-cent difference should be slightly noticeable in comparison to other pitched instruments in the room, and more noticeable in comparison to the notes played on the I and II strings.

This scordatura can be achieved in the following manner, bearing in mind that there is no value in extreme mathematical precision—the desired effect is merely one of harmonic coloration:

- First tune Violin III strings to 7th harmonic of Cello II string (which is 31 cents lower than C-natural)
- Then tune Violin IV strings down a fifth from their III strings
- Then tune Viola and Cello III strings to Violin IV strings
- Then tune Viola and Cello IV strings down a fifth from their III strings

Libretto

PART I

Measure	Supertitles	Notes
1	The pallor of death!	Text projections appear on the wall behind Norma B, and they follow almost immediately after she begins singing. They first appear as block text (i.e., all the words at once). Every new projection clears the previous projection.
2	I must confess my shame to you	
3	I ask only one thing	
4	Listen... Do this for me, if you pity...	
5	My present grief...	
6	And my grief to come... Swear it!	
7	Listen... Pallor...	
8	I must confess my shame to you Listen... Pallor...	
9	My present grief... I must confess my shame to you Listen...	
10	Pallor... Swear it! My present grief...	
11	I must confess my shame to you Listen...	
12	Pallor... Listen... Pallor...	Starting with this measure, all text projections contain a blinking cursor after the last character. Text still appears as a block.
13	I must confess my shame to you Listen...	

	Pallor...
14	My present grief... I must confess my shame to you Listen...
15	Pallor... Swear it! My present grief...
16	I must confess my shame to you Listen... Pallor...
17	[NONE]
18	Swear it! Listen... Pallor... My present grief...
19	Listen... Pallor... Swear it! I must confess my shame to you
20	Pallor... Swear it! Listen... My present grief...
21	Swear it! Listen... Pallor... I must confess my shame to you
22	I ask only one thing Listen... Do this for me, if you pity...
23	My present grief... And my grief to come... Swear it!
24	Listen... Pallor... I must confess my shame to you Listen... Pallor...

Starting with this measure, text projections appear at regular intervals within their respective measures, without regard to the singing. Forward slashes [in the score] indicate a line break. As before, new projections (i.e., new lines) clear previous ones.

My present grief...

25 I must confess my shame to you

26 Listen...
I must

27 I am very anxious to talk to you

28 [NONE]

29 I have so much on many subjects,
30 that I should like to tell you,
31 and so little time to tell any of it.

32 [NONE]

33 I will confess to you

34 I have many little things to tell you
35 when you come...
36 ...hidden things;
37 —that is of things hidden
38 from eyes,
ears
39 & the ordinary senses...

40 [NONE]

41 You must manage
42 if you die before me
43 to vibrate some little things
44 now & then

Starting with this
measure, projections
appear on all walls,
not just one.
Moreover, text
projections appear
typed, not as text
blocks. The blinking
cursor remains.
Every box of text
represents a new
line. Forward slashes
[in the score]
indicate line breaks.
Existing text is
scrolled up as new
lines are projected.

45	into my ear.	
46	[NONE]	
47	Pray find out all you can for me, about everything	
48	curious	
49	Mysterious	
50	Marvelous	
51	Electrical	
52	&c, &c,	
53	—Be my Wonder	
54	—& —Mystery	
55	—Hunter!	
56	[NONE]	Clear supertitles a few seconds after Norma A releases her final note.

PART II

Measure	Supertitles	Notes
1	[NONE]	
2	[NONE]	
3	[NONE]	
4	[NONE]	
5	[NONE]	
6	[NONE]	
7	[NONE]	
8	You are right: I ought to do something; —to write something.	
9	But not at present.	
10	It would be a thousand pities	
11	if I were to attempt anything	
12	for long to come.	

13 [NONE]
14 These are missions for the few;
15 these are missions
16 to make better known
17 to the many laws & the glory of God;
18 and blessed are those who fulfil
19 faithfully such missions,
20 who fulfil them,
21 not for self glory & aggrandizement,
22 but for the glory of Him who is so darkly known as
yet in the world
23 [NONE]
24 & for the love of those many
25 whose greatest blessing it is
26 (tho' they may yet appreciate it not),
27 to know Him a little less imperfectly!
28 [NONE]
29 [NONE]
30 Carry it out thoroughly,
31 in every principle & consequence.
32 Carry it forward ages.
33 And now let us see what are the various results that
may probably follow.
34 There is in me
the most painful & ardent
35 desire after perfection
and achievement in something,
36 (& this quite unconnected with the desire of Fame
or applause);
37 & this is the want
38 & struggle to vent
39 & express much deep-hidden

40	& undevelopped power	
41	& feeling...	
42	[NONE]	Clear supertitles a few seconds after strings stop playing.

PART III

Measure	Supertitles	Notes
1	[NONE]	
2	[NONE]	
3	[NONE]	
4	In scena – singing you know that there is real acting, just as on the stage.	
5	[NONE]	
6	For example I should sing a scena from Norma, (one of those between her & Pollio say), in the little library at Ockham,	
7	[NONE]	
8	I & my Pollio being in our ordinary dresses, but doing it exactly as is done on the stage,	
9	[NONE]	
10	& the audience sitting in the large library, we merely placing ourselves so as to be seen thro’ the folding-doors.	
11	[NONE]	
12	The style of song that best suits me	
13	[NONE]	
14	is that in which there is the expression of deep & stirring & generous sentiments	

	like those in Norma for instance:	
15	[NONE]	
16	& also those in which there is vengeance, scorn, & indignation.	
17	[NONE]	
18	Perhaps the latter you would not have imagined would be my line.	
19	[NONE]	
20	But it is marvelous they tell me,	
21	how forcefully I can express Scorn & fury, & yet	
22	[NONE]	
23	my action being all the while so tranquil & so	
24	removed from the stage...	Clear supertitles a few seconds after Norma C stops moving.
PART IV		
Measure	Supertitles	Notes
1	[NONE]	
2	[NONE]	
3	[NONE]	
4	What will be my ultimate line, time can only show.	Starting with this measure, projections only appear on the wall behind Norma B.
5	Say for instance my Harp & Singing; & whatever mental pursuit I might chose ultimately.	
6	I am not dropping the thread	

of Science & Mathematics;

7 & this may probably still be my ultimate vocation.

8 Altho' it is likely perhaps to have a formidable rival
to its being other than just my pastime;

9 should I take seriously with "undivided mind"
to musical Composition.

10 [NONE]

11 [NONE]

12 Time goes,

13 [NONE]

14 & days,
 & weeks go,

15 [NONE]

16 without my being the least aware how much
or how many days.

17 [NONE]

18 [NONE]

19 Mathematics & music have a large share in this,

20 [NONE]

21 & also our frequent & long expeditions
on horseback or on foot,

22 [NONE]

23 over hills, valleys, moors, downs,
every wild or beautiful country.

24 [NONE]

25 [NONE]

26 Time must show.

27 [NONE]

28 To say the truth,
I have less ambition than I had.

29 [NONE]

30 Don't fancy me ill.

31 [NONE]

32	[NONE]	
33	I am apparently very well at present.	
34	[NONE]	
35	But there are the seeds of destruction, within me.	
36	This I know.	
37	[NONE]	
38	I am well & happy;	
39	& I hope doing my duty,	
40	& getting on in everything...	
41	[NONE]	Over the duration of this measure, fade spotlights to black. Clear supertitles a few seconds after Harpist stops playing.

END

Libretto is by the composer.

Brief excerpts from Ada Lovelace’s 1840’s letters used in accordance with rights under Title 17 of the U.S. Code, including as to works in the public domain and 17 U.S.C. § 107.

Notation Guide: General Comments

The score is in C except for the following:

- Crotales sound two octaves higher than written
- Glockenspiel sounds two octaves higher than written
- Strings III and IV for all string instruments sound 31 cents (about a sixth tone) lower than written

Accidentals apply throughout any given measure, but courtesy accidentals are abundantly supplied.

The score is only roughly proportional: because the choice of clusters and maps is indeterminate, the endpoint of any given passage is not preordained relative to concurrent passages. Thus, instrumentalists should not worry about coordinating cut-offs. However, they should strictly observe:

- 1) entrance cues from any given instrument as indicated by vertical arrows, which only extend to the first cued instrument in the score, but apply to all other resting instruments vertically aligned at that position;
- 2) the succession of entrances after any given cue;
- 3) tempo markings; and
- 4) meters, which coordinate musicians sharing the same time signature

Rests in parentheses require musicians to step “out of” the current meter and tempo before resuming performance. The symbols are accompanied by translations into seconds, but these are meant only as a rough guide. The rest gradations are as follows:

(Sixteenth rest)	<1” rest	Extremely short
(Eighth rest)	c. 1” rest	Very short
(Quarter rest)	1-2” rest	Short
(Half rest)	3-4” rest	Medium
(Whole rest)	5-6” (or more) rest, as indicated	Long

Rests in parentheses are unaffected by rallentando indications. At these moments, note values elongate but rest values in parentheses remain the same.

Rests without parentheses should be considered within the context of the current meter and tempo.

Quarter rests with fermatas merely instruct the musician to rest until the next cue.

General tempo markings are provided for all musical passages, including approximate metronome marks. It is more important that each tempo grade feels distinct from the others than that each marking adheres to some idealized speed. However, musicians within a single instrument group (i.e., singers, string players, percussionists, wind players, pianist/harpist) should agree on what any given tempo grade means to them, so that, for example, the flutist and the clarinetist don’t have different versions of Moderato. The tempo gradations are as follows:

Allegro	Quarter note = c. 120	Very fast
Moderato	Quarter note = c. 96	Fast
Andante	Quarter note = c. 72	Medium
Adagio	Quarter note = c. 56	Slow
Lento	Quarter note = c. 44	Very slow

Singer Maps

Each map contains 4 clusters (i.e., systems), each containing 4 modules (i.e., measures).
Modules flow from left to right. The next module after the last module of a cluster is the first module of that cluster.
"Different" clusters are those that have not yet been sung by the singer at hand.
Tempo, dynamics, and articulation have been deliberately omitted. These are provided in the actual score.
Rhythmic precision is subordinate to realistic declamation, as with traditional recitative.
Each Module must be performed to convey the meanings of the words sung, applied to the current context in the score.

Map: OROVESO

Cie - lo! Ei miei fi-gli? I no - stri... fi - gli?...
Heavens! And my children? Our... children?...

Tu m'o - di... Deh! deh! m'o - di!
Do you hear me? Ah!... ah!... bear me!

Ac-què - ta - ti... Tu li rac - co - gli... Ah! pa - dre! ah! pa - dre!...
Be calm... Take them... Ah! father! ah! father!...

Pa - dre, tu pian-gi? Pian - gi... e per-do - na...
Father, you weep? Weep... and forgive...

Map: SOLA

Ma... qual tu - mul - to? Che a scol to? Se mai fos-s'e gli?
But... what is that disturbance? What do I hear? If it were he?

È des - so! Son ven-di-ca - ta... Io fe - rir deg- gio... a - des - so...
It is he! I am avenged... It is I who must strike... now...

Sì, Nor - ma... Sì, fe - riam...
Yes, Norma... Yes, I shall strike...

Ah! non... pos-s'i - o... Pos - si - o... sen-tir pie-tà?
Ah! No... I can(not)... Can I... feel pity?

Map: POLLIONE (N.B.: Fermatas are only applied during designated fermata measures in the score)

Mi pos-s'i - o... io lo vo - gli... a - des - so... io lo pos - so...
It's possible for me... I shall do it... now... I can do it...

Io fre - mo... ma tos - to... ques-to fer- ro... un i - stan te...
I am trembling... but soon... this knife... in an instant...

So - lo! Pre - ghi al fi - ne? Non fe - ri - i... a te...
[You] alone! Do you plead at last? I did not strike... at you...

In-de - gno! è tar - di... nel suo cor... nel suo cor...
Unworthy! and too late... through her heart... through her heart...

Map: FIGLI (N.B.: Fermatas are only applied during designated fermata measures in the score)

Te - ne - ri... non ve-dran... la ma-no... che li per-cuo te...
Tender [children]... they will not see... the band... that strikes them...

Muo - ia- no... sì... Ah! no... già - ma - i...
Die... yes... Ab! no... never...

si sol-le - va il crin... Non pos-so av-vi - ci-nar mi... un gel mi pren de... e in fron - te mi...
my hair raises... I cannot go nearer... a chill seizes me... and on my forehead...

Ah! no... Diche son re - i? Ed io li sve-ne- rò?... Fe- riam...
Ab! no... What guilt have they? Can I kill them?... Strike...

Map: ADALGISA

T'i-nol - tra, o gio - vi - net- ta, t'i-nol - tra. E per - ché tre- mi?
Come here, oh child, come here. Why are you trembling?

M'ab brac cia, e par - la. Che t'af- flig ge? E co- me, e quan- do...?
Embrace me, and speak. What troubles you? And how, and when...?

Ah! sven-tu-ra - ta! Ah! ter - gi il pian - to...
Ab! unhappy girl! Ab! do not weep...

Se - gui... t'a - scol- to. Ah! ter - gi il pian - to. Ah! ter - gi il pian - to.
Go on... I'm listening. Ab! do not weep. Ab! do not weep.

Translations of other sung text:	
Pallor di morte. Io tutta l'onta mia ti rivelo. Una preghiera sola, odi, e l'adempì, se pietà pur merta il presente mio duol e il duol futuro. Il giura!	<i>The pallor of death! I must confess my shame to you. I ask only one thing listen, do this for me, if you pity my present grief and my grief to come. Swear it!</i>
Ah non tremar... Trema per te (me) fellon!	<i>Do not tremble... Tremble for yourself (me), traitor!</i>
Guerra! Strage! Sterminio!	<i>War! Slaughter! Extermination!</i>
Felice...	<i>Happy...</i>

Percussion Legend

PERCUSSION I (Unpitched Instruments)

Bass Drum

Susp. Cymbal
on Timp. II

"Guiro"
(large ridged
metal surface)

Hi-hat
Cymbal

----- Triangles -----
Low Medium Low Medium High

Spring Coils-----

Timp. II

Timp. IV

Ratchet

PERCUSSION I (Pitched Instruments)

Crotales (placed on Timp. IV)

Crotales (mounted)

Crystal Glasses (tuned)

Glockenspiel
(standard range)

- PERCUSSION I Beaters:
- Knitting Needle (1): for "Guiro"
 - Triangle Beater (1): for "Guiro" and Triangles
 - Hard Rubber Mallets (2): for Bass Drum, Timpani, Susp. Cymbal, Hi-Hat Cymbal, Spring Coils, Glockenspiel, and possibly Crotales
 - Hard Plastic Mallets (1 or 2): if necessary for bright ringing sound on Crotales; otherwise use Hard Rubber Mallets
 - Bows (1 or 2): for Crystal Glasses
 - Felt Mallets (2): for Bass Drum and Timpani

PERCUSSION II (Unpitched Instruments)

Bass Drum

Susp. Cymbal
on Timp. I

"Guiro"
(large ridged
metal surface)

Hi-hat
Cymbal

----- Triangles -----
Low Medium Low Medium High

Spring Coils-----

Timp. I

Timp. III

Ratchet

PERCUSSION II (Pitched Instruments)

Crotales (placed on Timp. III)

Crotale
(mounted)

Vibraphone
(standard range)

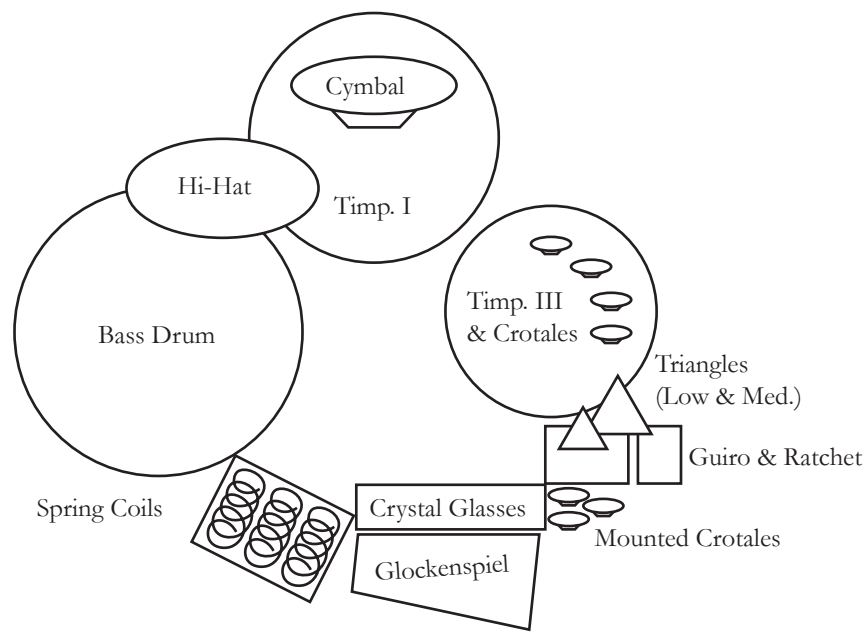
Notes lowered 1/4 tone with putty
A \flat A \flat C \sharp A \sharp

Red. held down with mechanism for duration of performance

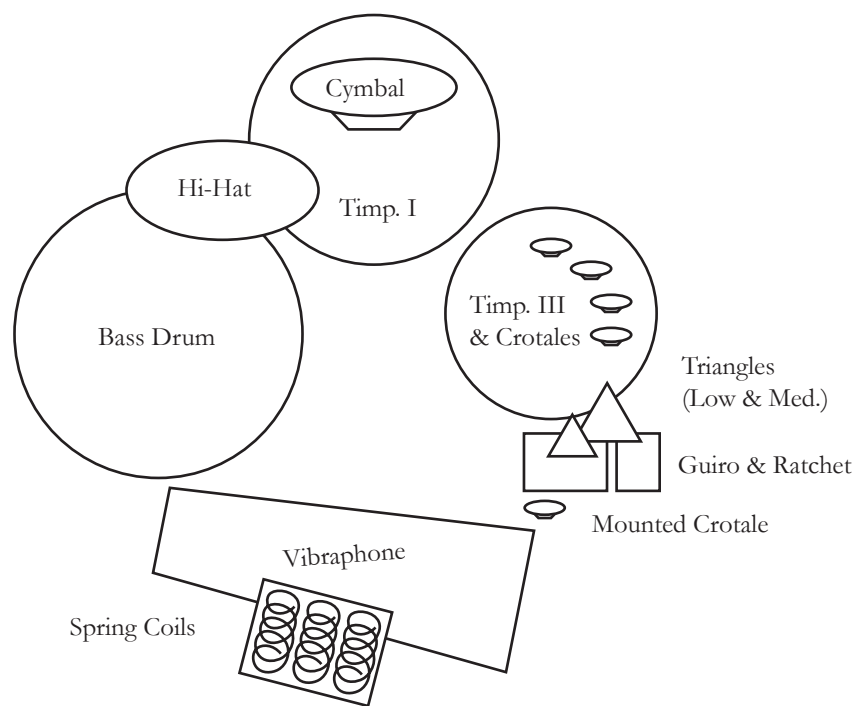
- PERCUSSION II Beaters:
- Triangle Beater (1): for "Guiro" and Triangles
 - Hard Rubber Mallets (4): for Bass Drum, Timpani, Susp. Cymbal, Hi-Hat Cymbal, Spring Coils, Vibraphone, and possibly Crotales
 - Hard Plastic Mallets (1 or 2): if necessary for bright ringing sound on Crotales; otherwise use Hard Rubber Mallets
 - Bows (2): for Vibraphone
 - Felt Mallets (2): for Bass Drum and Timpani

- OTHER PERCUSSION INSTRUMENTS:
- Tam-Tam (3): one for each Singer, with appropriate gong mallet
 - Generic Cymbals or Gongs (4): each Doll is fashioned with a freely resonating cymbal or gong as part of its torso. There are 2 adult-sized Dolls with larger metal torso surfaces, and 2 child-sized Dolls with smaller metal torso surfaces. Percussionists should work with the set/costume designer to find the right instruments for the Dolls.
 - Stick Beaters (3): each Singer drags a stick beater perpendicularly across the Doll's torso. Percussionists should work with the set/costume designer to find beaters that can be fashioned into a realistic-looking knife prop. The scraped sound should blend well with the Singers' voices, Glockenspiel, and Vibraphone.

Percussion I Set-up Diagram



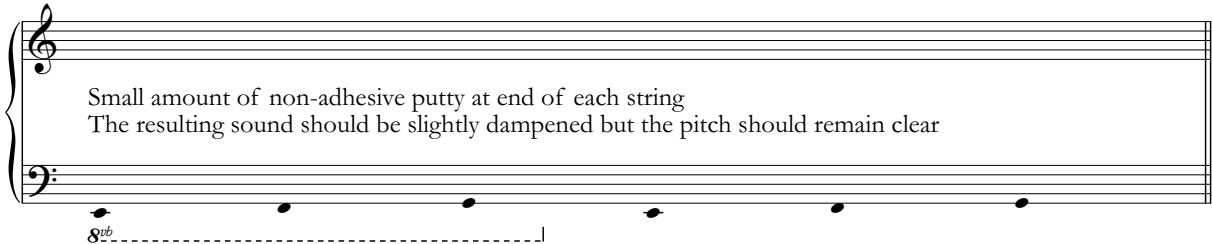
Percussion II Set-up Diagram



Piano and Harp Preparations

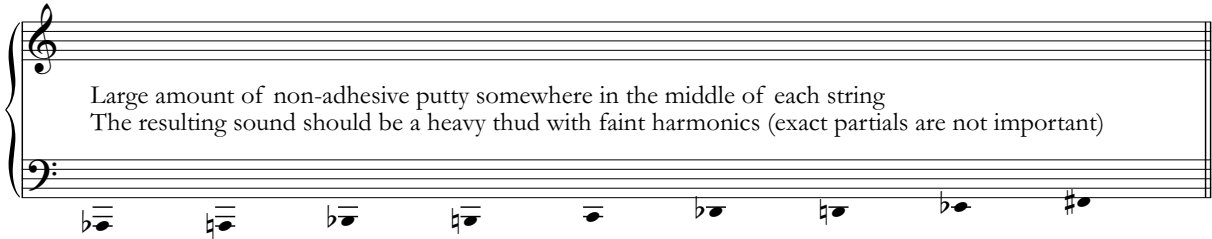
Piano Preparations

Small amount of non-adhesive putty at end of each string
The resulting sound should be slightly dampened but the pitch should remain clear



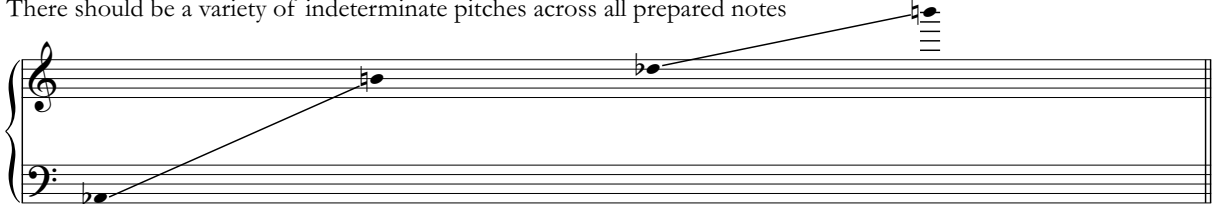
A musical staff with a grand staff (treble and bass clefs). The bass staff has six notes: C2 (labeled 8va), D2, E2, F2, G2, and A2. The treble staff is empty.

Large amount of non-adhesive putty somewhere in the middle of each string
The resulting sound should be a heavy thud with faint harmonics (exact partials are not important)



A musical staff with a grand staff. The bass staff has nine notes: C2, D2, E2, F2, G2, A2, B2, C3, and D3. The treble staff is empty.

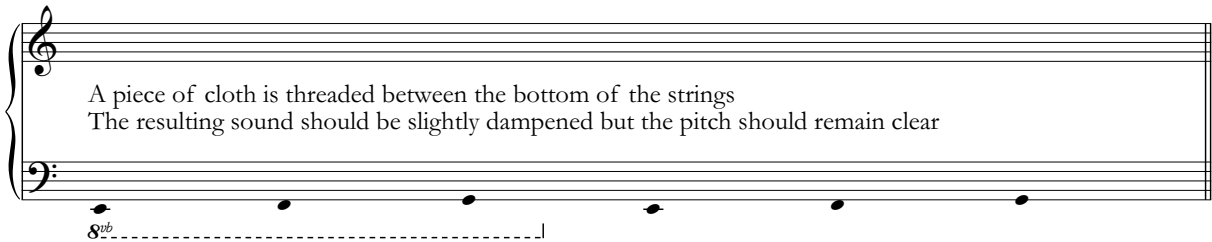
Any combination of arrow-shaped welding magnets, standing vertically somewhere across the strings (not laying flat)
Magnet sizes can range from small (2.8 inches x 1.7 inches), medium (4.7 inches x 3.2 inches), to large (6.1 inches x 4 inches)
The number of magnets of each size and their placement along the strings will vary according to the taste of the preparer
The resulting sound should be delicate, metallic, and resonant (not dull, heavy, or buzzing)
There should be a variety of indeterminate pitches across all prepared notes



A musical staff with a grand staff. The bass staff has three notes: C2, D2, and E2. The treble staff has three notes: F3, G3, and A3. A diagonal line connects the first note of the bass staff to the first note of the treble staff.

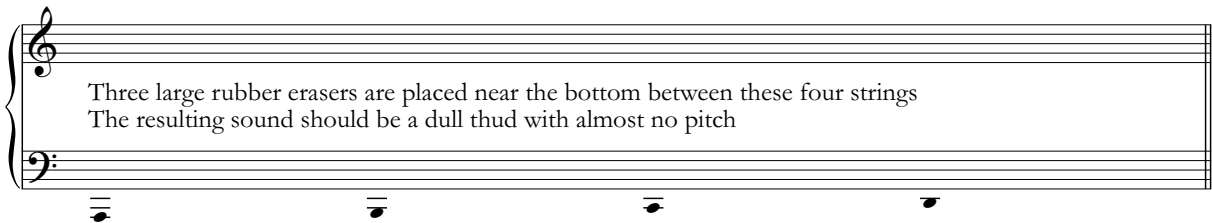
Harp Preparations

A piece of cloth is threaded between the bottom of the strings
The resulting sound should be slightly dampened but the pitch should remain clear



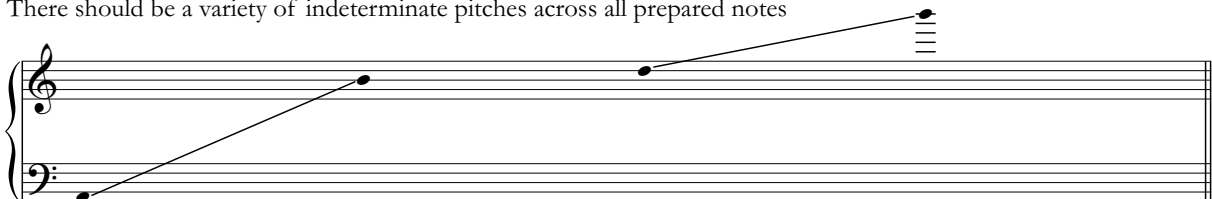
A musical staff with a grand staff. The bass staff has six notes: C2 (labeled 8va), D2, E2, F2, G2, and A2. The treble staff is empty.

Three large rubber erasers are placed near the bottom between these four strings
The resulting sound should be a dull thud with almost no pitch



A musical staff with a grand staff. The bass staff has four notes: C2, D2, E2, and F2. The treble staff is empty.

Any combination of small (0.6 inch) and medium (1.3 inch) plastic hair claw clips somewhere on each string
A total of 29 clips are needed, with smaller ones for the higher register and larger ones for the lower register
The number of clips of each size and their placement along the strings will vary according to the taste of the preparer
The resulting sound should be delicate, gong-like, and resonant
There should be a variety of indeterminate pitches across all prepared notes



A musical staff with a grand staff. The bass staff has three notes: C2, D2, and E2. The treble staff has three notes: F3, G3, and A3. A diagonal line connects the first note of the bass staff to the first note of the treble staff.

Piano and Harp Maps

Each Map contains 4 Clusters (i.e., systems), each containing 2 Modules (separated by dashed barline).
Dynamics have been deliberately omitted. These are provided in the actual score.
Tempo indications are suggested. Maintain the tempo relationships between Maps G and F, and between Maps E and C.
Damper pedal usage is at the discretion of the pianist and should be liberal—let resonances naturally fade before lifting pedal.
Freely resonating (i.e., unprepared) notes are indicated with ping noteheads.
All clusters quote directly from Franz Liszt's *Transcendental Etudes*.
The harpist may make minor adjustments to suit idiomatic playing, including ignoring any impractical pedal changes..

Map: G (Étude No. 6, "Vision")

A tempo ♩=c.72

The musical score for Map G (Étude No. 6, "Vision") is presented in four systems. Each system consists of a piano part (treble and bass staves) and a harp part (treble and bass staves). The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped in sixths and sevenths. The harp part provides a harmonic accompaniment with sustained notes and occasional sixteenth-note runs. The score includes various musical notations such as notes, rests, and dynamic markings like '8va' and 'p'. The tempo is indicated as 'A tempo' with a quarter note equal to approximately 72 beats per minute. The key signature is one sharp (F#).

Map: F (Étude No. 10, Allegro agitato molto)

A tempo ♩=c.72

2

Musical score for Map: F (Étude No. 10, Allegro agitato molto). The score consists of four systems of piano music. The first two systems show a right hand with chords and triplets, and a left hand with a continuous eighth-note pattern. The last two systems show the right hand playing sixteenth-note runs, marked '8va' for octave transposition, while the left hand continues its eighth-note pattern. The key signature has four flats, and the time signature is 4/4.

Map: E (Étude No. 2, Molto vivace)

A tempo ♩=c.96

Musical score for Map: E (Étude No. 2, Molto vivace). The score consists of two systems of piano music. The first system shows a right hand with chords and a left hand with a continuous eighth-note pattern. The second system shows the right hand playing sixteenth-note runs, marked '8va' for octave transposition, while the left hand continues its eighth-note pattern. The key signature has four flats, and the time signature is 4/4.

8^{va}-----|

3

This system shows a piano piece with a treble and bass staff. The treble staff has a melodic line with eighth notes and rests, with an 8^{va} (octave) marking above it. The bass staff has a supporting line with eighth notes and rests. A measure rest of 3 is indicated at the end of the system.

8^{va}-----|

This system continues the piano piece. The treble staff features a melodic line with eighth notes and rests, with an 8^{va} (octave) marking above it. The bass staff has a supporting line with eighth notes and rests.

Map: C (Étude No. 9, "Ricordanza")

A tempo ♩=c.96 (molto rubato)

9

9

This system shows a piano piece in a key with three flats. The treble staff has a melodic line with a 9-measure rest, followed by a melodic phrase. The bass staff has a supporting line with a 9-measure rest, followed by a melodic phrase.

8^{va}-----|

8^{va}-----|


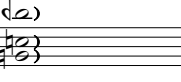

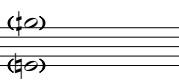





This system shows a piano piece in a key with three flats. The treble staff has a melodic line with a 9-measure rest, followed by a melodic phrase. The bass staff has a supporting line with a 9-measure rest, followed by a melodic phrase.

This system shows a piano piece in a key with three flats. The treble staff has a melodic line with a 9-measure rest, followed by a melodic phrase. The bass staff has a supporting line with a 9-measure rest, followed by a melodic phrase.

tr~~~~~

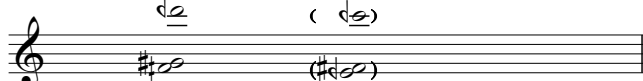



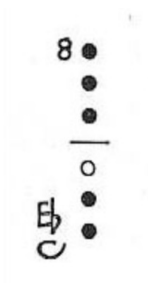
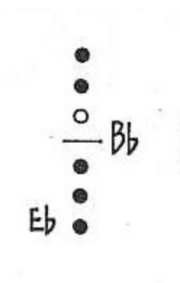
This system shows a piano piece in a key with three flats. The treble staff has a melodic line with a 9-measure rest, followed by a melodic phrase. The bass staff has a supporting line with a 9-measure rest, followed by a melodic phrase.

Norme: Multiphonics

Clarinet Multiphonic #180*		Clarinet Multiphonic #115**		Clarinet Multiphonic #84**	
Written:	Sounds (approx.):	Written:	Sounds (approx.):	Written:	Sounds (approx.):
					
					

* : <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>

** : <https://heatherroche.net/2018/09/13/27-easy-bb-clarinet-multiphonics/>

Soprano Sax Multiphonic #18***		Soprano Sax Multiphonic #23****	
Written:	Sounds (approx.):	Written:	Sounds (approx.):
			
			

*** : https://www.baerenreiter.com/materialien/weiss_netti/saxophon/mp3/mp3_mp/soprano/seite2/sopranomph2.html

**** : https://www.baerenreiter.com/materialien/weiss_netti/saxophon/mp3/mp3_mp/soprano/seite3/sopranomph3.html

Norme

Part I

Norma A

Percussion I

Andante (sempre) ♩=c.72
A un gruppo

Dialogando

Confidandosi

Norma B

Flute

Clarinet in Bb

Soprano Saxophone

Norma C

Percussion II

Harp

Piano

Violin I
(III, IV scord.
-31c. lower
than written)

Violin II
(III, IV scord.
-31c. lower
than written)

Viola
(III, IV scord.
-31c. lower
than written)

Violoncello
(III, IV scord.
-31c. lower
than written)

Text projections appear on the wall behind Norma B, and they follow almost immediately after she begins singing. They first appear as block text (i.e., all the words at once). Every new projection clears the previous projection.

The pallor of death!

I must confess my shame to you

I ask only one thing

Supertitles

4

N. A.

Perc. I

Dialogando

N. B.

o - di, e l'a - dem - pi, se pie - tà pur mer - ta

1-2"

1-2"

Confidandosi

il pre - sen - te mio duol...

3-4"

Fl.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Listen...

Do this for me, if you pity...

my present grief...

[illegible]

7

(A se stessa)

o - di, o - di, o - di, o - di,

ppp

+ 3x

3-4"

Perc. I

sfz

p

5-6"

N. B

o - di!...

A un gruppo

mp

c. 1"

A se stessa

pp

pal - lor...

3-4"

Fl.

Cl.

S. Sax.

(Confidandosi)

c. 1" pp

o - di...

3-4"

Perc. II

3-4"

ppp

3-4"

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Listen...

Pallor...

N. A

Perc. I

N. B

io tut-ta l'on-ta mia ti ri-ve - lo... o - di!... pal - lor...

Fl.

Cl.

S. Sax.

N. C

o - di...

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

8

Dialogando

A un gruppo

A se stessa

(Confidandosi)

I must confess my shame to you

Listen...

Pallor...

The musical score is for the opera 'Il Presente Mio Duolo' by Giuseppe Verdi. It features a vocal part (N. A. and N. B.) and a full orchestra (Perc. I, Fl., Cl., S. Sax., N. C., Perc. II, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Supert.). The score is in 3/4 time and is in the key of D major. The vocal parts are in Italian, and the lyrics are in English. The score includes various musical notations such as dynamics (ppp, sfz, p, pp, p, mp), articulation (accents, slurs), and performance instructions (A se stessa, Confidandosi, Dialogando, A un gruppo). The score is divided into measures, with some measures containing multiple notes and rests. The vocal parts are in Italian, and the lyrics are in English. The score includes various musical notations such as dynamics (ppp, sfz, p, pp, p, mp), articulation (accents, slurs), and performance instructions (A se stessa, Confidandosi, Dialogando, A un gruppo). The score is divided into measures, with some measures containing multiple notes and rests.

10

N. A

Perc. I

A se stessa

Dialogando

Confidandosi

N. B

Fl.

Cl.

S. Sax.

(Confidandosi)

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

pal - lor...
il giu - ral...
il pre-sen - te mio duol...

o - - di...

Pallor...
Swear it!
my present grief...

11

A se stessa

o - di, o - di,

+ 3x

5-6"

Perc. I

sfz

p

Dialogando

A un gruppo

mp

o - di!

5-6"

N. B

c. 1"

p

io tut-ta l'on-ta mia ti ri-ve - lo...

Fl.

Cl.

S. Sax.

(Confidandosi)

c. 1"

pp

o - - - - di...

5-6"

Perc. II

3-4"

ppp

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

I must confess my shame to you

Listen...

12

B

(Andante)
A un gruppo

f

6 6

o! o! o! o! o! o!

+ 5x

3-4"

(Allegro)
Hi-hat
hard rubber mallet
Bass Drum
(hard rubber mallets)

f

p

3-4"

Moderato (sempre) ♩=c.96

A se stessa *pp*

A un gruppo *mp*

A se stessa *pp*

3-4"

pal - lor... o- di!... pal - lor...

Fl.

Cl.

S. Sax.

Moderato (sempre) ♩=c.96

A se stessa *p*

pp

A un gruppo *mp*

3-4"

pal - lor... o- di!...

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Pallor... Listen... Pallor...

The musical score is for the opera 'L'On-ta-mia' by Giuseppe Verdi. It includes the following staves and markings:

- N. A. (Soprano):** Starts at measure 13. Markings include *mf*, *6*, *6*, *+ 4x*, and *1-2"*.
- Perc. I:** Markings include *mf*, *p*, and *1-2"*.
- N. B. (Alto):** Lyrics: "io tut-ta l'on-ta mia ti ri-ve - lo... o- dil... pal - lor...". Markings include *p*, *Dialogando*, *mp*, *A un gruppo*, *A se stessa*, *pp*, and *1-2"*.
- Fl. (Flute):** Empty staff.
- Cl. (Clarinet):** Empty staff.
- S. Sax. (Soprano Saxophone):** Empty staff.
- N. C. (Tenor):** Lyrics: "o - dil... pal - - - lor...". Markings include *c. 1"*, *mp*, *A un gruppo*, *p*, *A se stessa*, *pp*, and *1-2"*.
- Perc. II:** Markings include *1-2"*, *p*, and *1-2"*.
- Hp. (Harp):** Empty staff.
- Pno. (Piano):** Empty staff.
- Vln. I (scord.) (Violin I):** Empty staff.
- Vln. II (scord.) (Violin II):** Empty staff.
- Vla. (scord.) (Viola):** Empty staff.
- Vc. (scord.) (Violoncello):** Empty staff.
- Supert. (Super-Tenore):** Lyrics: "I must confess my shame to you", "Listen...", "Pallor...".

14

N. A

Perc. I

Confidandosi

Dialogando

A un gruppo

pp

p

mp

il pre-sen - te mio duol...

io tut-ta l'on-ta mia ti ri-ve - lo...

o- di!...

N. B

Fl.

Cl.

S. Sax.

Dialogando

A un gruppo

A se stessa

c. 1"

p

mp

p

io tut-ta l'on-ta mia ti ri-ve - lo...

o - di!... pal - - lor...

N. C

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

my present grief...

I must confess my shame to you

Listen...

Supert.

The musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a vocal part (N. A, N. B, N. C) and an orchestral part (Perc. I, Perc. II, Fl., Cl., S. Sax., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Supert.). The score is in Italian and includes the following lyrics:

N. A: (Andante) Confidandosi
o! o! o! o! o! o!

N. B: A se stessa
pal - lor...
Dialogando
il giu - ra!...
Confidandosi
il pre-sen - te mio duol...

N. C: Confidandosi
il pre-sen - te mio duol...
Dialogando
io tut-ta l'on-ta mia ti ri-ve- lo...
A un gruppo
o- dil...

Supert.: Pallor... Swear it! my present grief...

(Andante)
 (A se stessa)

N. A.

Perc. I

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I
 (scord.)

Vln. II
 (scord.)

Vla.
 (scord.)

Vc.
 (scord.)

Supert.

21

Dialogando

A un gruppo

A se stessa

N. A

il giu - ra!... o - dil... pal - lor...

1-2"

3-4"

Perc. I

1-2"

3-4"

N. B

il giu - ra!... o - dil... pal - lor...

c. 1"

3-4"

Fl.

Cl.

S. Sax.

Dialogando

A un gruppo

A se stessa

N. C

il giu - ra!... o - dil... pal - lor...

c. 1"

3-4"

Perc. II

1-2"

3-4"

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

c. 1"

Swear it! / Listen... / Pallor... / I must confess my shame to you

23 (finish current module)

N. A.

Perc. I

(edge)

3-4"

(finish current module)

N. B.

Fl.

c. 1"

pp

Cl.

<1"

p

pp

S. Sax.

1-2"

pp

(finish current module)

N. C.

Perc. II

(edge)

3-4"

3

3-4"

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

c. 1"

my present grief... / and my grief to come... / Swear it!

25

N. A

Crotales on Timp. IV
hard mallets, rubber or plastic (relatively bright sound)

Perc. I

L.V. Timp. IV

Timp. II

f 3 3

mf

Timp. IV ped. 3

Timp. II ped.

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

mf *mp* *p* *mp* *mf* *mp*

3 3 3

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

I must confess my shame to you

26

N. A.

(after hi-hat signal, finish one more module)

Perc. I

(center)

mf *mp* *mf* *mp* *sfz* *mf*

3 3 3

N. B.

(after hi-hat signal, finish one more module)

Fl.

Cl.

S. Sax.

N. C.

(after hi-hat signal, finish one more module)

Perc. II

mf *mp* *p* *mp* *mf* *mp*

3 3 3

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

9

Listen...

I must

Starting with this measure, projections appear on all walls, not just one. Moreover, text projections appear typed, not as text blocks. The blinking cursor remains. Every box of text represents a new line. Forward slashes indicate line breaks. Existing text is scrolled up as new lines are projected.

28

N. A.

Perc. I

(center)

mf

mp

mf

3

3

3

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

mf

mp

p

mp

mf

mp

3

3

3

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

30

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

that I should like to tell you,

31

N. A.

Perc. I

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

and so little time to tell any of it.

32

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

Detailed description of the musical score for measures 32-35:

- Measure 32:** Percussion I plays a half note chord (F#4, C#5) with *mp* dynamics. Percussion II plays a half note chord (F#4, C#5) with *mf* dynamics.
- Measure 33:** Percussion I plays a half note chord (F#4, C#5) with *mf* dynamics. Percussion II plays a half note chord (F#4, C#5) with *mp* dynamics.
- Measure 34:** Percussion I plays a half note chord (F#4, C#5) with *mp* dynamics. Percussion II plays a half note chord (F#4, C#5) with *mf* dynamics.
- Measure 35:** Percussion I plays a half note chord (F#4, C#5) with *mf* dynamics. Percussion II plays a half note chord (F#4, C#5) with *mp* dynamics.

F

(33)

(finish current module)

N. A

Perc. I

N. B

Fl.

c. 1"

Cl.

< 1"

S. Sax.

1-2"

N. C

(finish current module)

Perc. II

Crotales on Timp. III
hard mallets, rubber or plastic (relatively bright sound)

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

I will confess to you

57

34

N. A.

Perc. I

(center)

mp

mf

mp

3

N. B.

Fl.

poco a poco cresc. (p)

Cl.

poco a poco cresc. (p)

S. Sax.

poco a poco cresc. (p)

N. C.

Perc. II

mp

p

mp

p

mf

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

I have many little things to tell you

35

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

when you come...

The musical score is for "The Great Gatsby" by John Adams. It is a large-scale work featuring vocal soloists and a full orchestra. The score is divided into three main sections: (Andante), (Moderato), and (Allegro). The vocal soloists (N. A., N. B., N. C.) have parts that include vocalizations like "ah!" and lyrics such as "...hidden things;". The orchestra includes woodwinds (Fl., Cl., S. Sax.), percussion (Perc. I, Perc. II), strings (Vln. I, Vln. II, Vla., Vc.), and piano/harp (Hp., Pno.). The score includes various musical notations such as notes, rests, dynamics (mf, mp, p, pp, f), and performance instructions like "Dialogando" and "A se stessa". The score also includes a "Map: G pedal" section for the piano and harp, indicating when to use the sustain pedal. The score is written for a large ensemble, with multiple staves for each instrument and vocal part.

[illegible]

The musical score is for a piece titled "Dialogando" by John Cage. It is written for a vocal ensemble and a large instrumental ensemble. The score is divided into several systems, each containing staves for different instruments or voices.

Vocal Parts: The vocal parts are labeled N. A., N. B., N. C., and Supert. (Superintendent). They are written in treble clef. The lyrics "ah non tre - mar..." are written below the vocal staves. The tempo is marked "(Andante)" and the style is "Dialogando".

Instrumental Parts: The instrumental parts include Perc. I, Perc. II, Fl., Cl., S. Sax., Hp. (Harp), Pno. (Piano), Vln. I (scord.), Vln. II (scord.), Vla. (scord.), and Vc. (scord.). The percussion parts are written in 2/2 time. The harp and piano parts are written in 2/2 time. The string parts are written in 2/2 time.

Performance Instructions: The score includes various performance instructions, including dynamics (mf, f, mp, p), articulation (accents, slurs), and tempo markings (Andante, Moderato, Allegro, poco meno mosso). There are also instructions for the harp and piano parts, such as "Map: G pedal" and "Same cluster First module Incomplete".

Visual Elements: The score is written on a series of staves. The vocal parts are written in treble clef. The instrumental parts are written in various clefs (treble, bass, and alto). The score includes a variety of musical notation, including notes, rests, slurs, and articulation marks. The layout is clean and professional, with clear labeling of parts and instruments.

This musical score is for the piece "A se stessa" by Luciano Berio. It is a vocal and instrumental work. The score includes parts for:

- Vocalists:** N. A (Soprano), N. B (Soprano), N. C (Soprano).
- Instrumentalists:** Perc. I (Percussion I), Perc. II (Percussion II), Fl. (Flute), Cl. (Clarinet), S. Sax. (Soprano Saxophone), Hp. (Harp), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Supert. (Supertitle).

The score is written in 9/8 time. The key signature is one flat (B-flat). The tempo is marked "A se stessa". The score includes various musical notations such as notes, rests, dynamics (p, mf, mp, p), and articulation marks. The vocal parts have lyrics: "ah non...". The instrumental parts include complex rhythmic patterns and melodic lines. The Supert. part has the text "& the ordinary senses..." written below it.

40

N. A

Perc. I

mf

mp

mf

3

3

N. B

Fl.

c. 1"

tr

lip bend

pp

c. 1"

Cl.

<1"

tr

lip bend

pp

c. 1"

S. Sax.

1-2"

tr

lip bend

pp

c. 1"

N. C

Perc. II

mf

mp

p

mp

p

Hp.

5-6"

5-6"

poco meno mosso

Map: G pedal

Same cluster

Second module

Incomplete

mp

<1"

Map: G pedal

Same cluster

Second module

Incomplete*

p

* different from previous

Pno.

<1"

<1"

poco meno mosso

Map: G pedal

Same cluster

Second module

Incomplete

mp

<1"

<1"

Map: G pedal

Same cluster

Second module

Incomplete*

p

* different from previous

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

64

H

N. A

1-2"

mf

Dialogando

ah non...

p

A se stessa

ah non...

edge

Perc. I

f

mp

mf

3

N. B

c. 1"

mf

Dialogando

ah non...

p

A se stessa

ah non...

poco a poco cresc. (p)

Fl.

poco a poco cresc. (p)

Cl.

poco a poco cresc. (p)

S. Sax.

N. C

<1"

mf

Dialogando

ah non...

<1"

p

A se stessa

ah non...

edge

Perc. II

mf

mp

mf

mp

3

Hp.

3-4"

3-4"

a tempo

Map: F pedal

Any cluster

Both modules

Complete

Pno.

c. 1"

c. 1"

a tempo

Map: F pedal

Any cluster

Both modules

Complete

mf

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

9

You must manage

42

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

poco a poco cresc. (mp)

poco a poco cresc. (mp)

poco a poco cresc. (mp)

mf

f

mp

mf

3

3

3

3

if you die before me

43

Dialogando

N. A

3-4"

mf

tre - ma per me_____ fel - lon!...

f

(edge)

Perc. I

f

3

5

mf

3

N. B

1-2"

mf

tre - ma per me_____ fel - lon!...

f

Fl.

Cl.

S. Sax.

N. C

c. 1"

Dialogando

mf

tre - ma per me_____ fel - lon!...

f

Perc. II

f

3

5

mf

3

Hp.

3-4"

3-4"

poco meno mosso

Map: F pedal

Same cluster

Both modules

Complete

mp

Pno.

(enter after Crot.) poco meno mosso

c. 1"

c. 1"

Map: F pedal

Same cluster

Both modules

Complete

mp

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

9/2

to vibrate some little things

44

Confidandosi

3-4"

mp

tre - ma per me...

mp

mf

f

mp

3

Confidandosi

1-2"

mp

tre - ma per me...

Confidandosi

c. 1"

mp

tre - ma per me...

(edge)

f

mf

mp

3-4"

3-4"

a tempo

Map: F pedal

Different cluster

Both modules

Complete

mf

a tempo

c. 1"

c. 1"

Map: F pedal

Different cluster

Both modules

Complete

mf

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

now & then

9

The musical score is for the piece "Tre Ma Per Me" by John Adams. It features a large percussion ensemble and several vocal parts. The percussion ensemble includes N. A., Perc. I, N. B., Fl., Cl., S. Sax., N. C., Perc. II, Hp., Pno., Vln. I (scord.), Vln. II (scord.), Vla. (scord.), Vc. (scord.), and Supert. The vocal parts are N. A., N. B., N. C., and Supert. The score is in 3/2 time and includes various musical notations such as dynamics (mf, f, mp, pp), articulation (accents, slurs), and performance instructions (A se stessa, poco meno mosso). The percussion parts are particularly complex, with many measures containing multiple notes and rests. The vocal parts are more straightforward, with lyrics in Italian. The score is divided into measures, with some measures containing multiple measures of music (e.g., 3-4", c. 1").

46

N. A

Perc. I

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

47

1-2"

mf

tre - ma per me. fel lon!...

5-6" after N. A finishes

⊕

+

sfz

c. 1"

mf

tre - ma per me. fel lon!...

c. 1"

pp

<1"

pp

1-2"

pp

<1"

mf

tre - ma per me. fel lon!... ah!...

p

5-6" after N. A finishes

⊕

+

sfz

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

2/2

Pray find out all you can for me,

c. 1" after N.A finishes

about everything

The musical score is for the piece "A se stessa" by Giuseppe Verdi, marked "Andante". It features a vocal soloist (N. A.) and a large orchestra. The score is divided into two systems, each containing staves for various instruments and the vocal part.

System 1:

- Vocal (N. A.):** The vocal line begins with a fermata marked "c. 1''" (crescendo, 1 second). The lyrics "ah! ah! ah! ah!" are written below the notes. The dynamic is *pp* (pianissimo).
- Percussion I (Perc. I):** The percussion part features a triplet of eighth notes marked *mp* (mezzo-forte), followed by a triplet of eighth notes marked *pp*. The final measure of the system is marked *p* (piano) and labeled "edge (hard mallets)".
- Flute (Fl.):** The flute part is marked *poco a poco cresc.* (poco a poco crescendo).
- Clarinet (Cl.):** The clarinet part is marked *poco a poco cresc.*
- Soprano Saxophone (S. Sax.):** The soprano saxophone part is marked *poco a poco cresc.*

System 2:

- Vocal (N. C.):** The vocal line continues with a fermata marked *mf* (mezzo-forte) and the instruction "(one breath, as long as possible)".
- Percussion II (Perc. II):** The percussion part features a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *mp*. The final measure of the system is marked *p* and labeled "edge (hard mallets)".
- Harpsichord (Hp.):** The harpsichord part is marked *poco a poco cresc.*
- Piano (Pno.):** The piano part is marked *poco a poco cresc.*
- Violin I (Vln. I):** The violin I part is marked *poco a poco cresc.*
- Violin II (Vln. II):** The violin II part is marked *poco a poco cresc.*
- Viola (Vla.):** The viola part is marked *poco a poco cresc.*
- Violoncello (Vc.):** The violoncello part is marked *poco a poco cresc.*
- Supert.:** The supert. part is marked *poco a poco cresc.*

The score is written in 2/2 time and includes various musical notations such as dynamics, articulation, and performance instructions.

**(Andante)
Confidandosi**

N. A
Perc. I
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.

49

c. 1" p ah!_ ah!_ ah!_ ah!_

mf mf mp pp (Timp. IV)

1-2" pp ah!_ ah!_ ah!_ ah!_ ah!_ ah!_

Cue: Crotales Finish current module and move to next module

p poco a poco cresc.

Cue: Crotales Finish current module and move to next module

p poco a poco cresc.

Cue: Crotales Finish current module and move to next module

p poco a poco cresc.

mf mp pp (Timp. III)

poco meno mosso

Map: G pedal Different cluster First module Complete

mp

Map: G pedal Different cluster First module Complete

mp

Mysterious

50

Dialogando

N. A

c. 1"mp

ah!_ ah!_ ah!_ ah!_

Perc. I

mf

mp3

N. B

1-2"p

ah!_ ah!_ ah!_ ah!_ ah!_ ah!_

Fl.

Cue: Crotales

tr

mp

c. 1"

poco a poco dim.

Cl.

Cue: Crotales

tr

mp

c. 1"

poco a poco dim.

S. Sax.

Cue: Crotales

tr

mp

c. 1"

poco a poco dim.

N. C

3-4"pp

ah!_ ah!_ ah!_ ah!_ ah!_ ah!_ ah!_ ah!_

Perc. II

mf

mp

Hp.

5-6"

5-6"

poco meno mosso

Map: G pedal
Same cluster
Second module
Complete

mp

Pno.

3-4"

3-4"

poco meno mosso

Map: G pedal
Same cluster
Second module
Complete

mp

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

Marvelous

This musical score is for the piece "The Great Wall of China" by John Adams. It is a full orchestral score with vocal soloists. The score is written for a large ensemble, including vocal soloists (N. A., N. B., N. C.), percussion (Perc. I, Perc. II), and various instruments (Fl., Cl., S. Sax., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Supert.). The score is in 9/8 time and features a complex rhythmic structure. The vocal soloists have lyrics in Italian, and the score includes various musical notations such as dynamics (mp, mf, f, pp), articulation (accents, slurs), and performance instructions (Confidandosi, Dialogando, a tempo). The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The score is written for a large ensemble, including vocal soloists, percussion, and various instruments.

52

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

A se stessa

pp

c. 1"

ah!...

mf

3

mp

A se stessa

pp

1-2"

ah!...

Cue: Crotales

pp

1-2"

Cue: Crotales

pp

1-2"

Cue: Crotales

pp

1-2"

A se stessa

pp

3-4"

ah!...

mf

mp

poco meno mosso

Map: G pedal

Same cluster

Any module

Complete

mp

poco meno mosso

Map: G pedal

Same cluster

Any module

Complete

mp

&c, &c,

53

A un gruppo

1-2"

pp

tre - ma per me...

edge

1-2"

Perc. I

3

Confidandosi

c. 1"

pp

tre - ma per me...

A un gruppo

c. 1"

p

tre -

Fl.

1-2"

pp

Cl.

1-2"

pp

S. Sax.

1-2"

pp

A se stessa

<1"

pp

tre-ma per me...

edge

Confidandosi

<1"

p

tre - ma per

Perc. II

sfz

mp

mf

sfz

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

9/2

—Be my Wonder

The musical score is for the piece "Tre Ma Per Me" by John Adams. It is a vocal and orchestral work. The vocal parts include Soprano (N. A.), Alto (N. B.), and Tenor (N. C.). The orchestral parts include Percussion I and II, Flute (Fl.), Clarinet (Cl.), Saxophone (S. Sax.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 9/2 time and features a variety of musical notations, including dynamics (p, mp, mf, sfz), articulation (accents, slurs), and performance instructions (A se stessa, A un gruppo, Confidandosi). The lyrics are "tre - ma per me, tre - ma per me...". The score is marked with a rehearsal number 54 at the beginning of the vocal parts. The percussion parts include specific instructions for the snare drum, such as "1-2" and "c. 1". The vocal parts have lyrics in Italian, and the orchestral parts have various markings, including "A se stessa", "A un gruppo", and "Confidandosi". The score is written for a large orchestra and includes a variety of instruments, including woodwinds, brass, and strings. The vocal parts are written in treble clef, and the orchestral parts are written in various clefs (treble, bass, and alto). The score is marked with a rehearsal number 54 at the beginning of the vocal parts. The percussion parts include specific instructions for the snare drum, such as "1-2" and "c. 1". The vocal parts have lyrics in Italian, and the orchestral parts have various markings, including "A se stessa", "A un gruppo", and "Confidandosi". The score is written for a large orchestra and includes a variety of instruments, including woodwinds, brass, and strings.

55

1-2"

mf

accel. - - - - - (Allegro)

f

tre - ma per me_____ fel - - lon!...

coordinate end with N. A

mp

mf

fp

sfz

3

c. 1"

mf

f

tre-ma per me_____ fel - lon!...

Cue: B. Dr. (finish current module)

Cue: B. Dr. (finish current module)

Cue: B. Dr. (finish current module)

Dialogando

<1"

mf

f

tre-ma per me_____ fel - lon!...

wait 5-6" after N. A and Perc. I end

f

sfz

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

—Hunter!

Supert.

9/2

56

N. A

3-4"

pp

ah!...

Perc. I

N. B

1-2"

pp

ah!...

Fl.

Cl.

S. Sax.

N. C

c. 1"

pp

ah!...

Perc. II

mf

Hp.

Pno.

Andante (molto ritmico) ♩=c.72

I II I

1-2"

pp

3-4"

p

Andante (molto ritmico) ♩=c.72

I II I

1-2"

p

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Clear supertitles a few seconds after Norma A releases her final note.

Part II

Norma A

Percussion I

Norma B

Flute

Clarinet in Bb

Soprano Saxophone

Norma C

Percussion II

Harp

Piano

Violin I
(III, IV scord.
-31c. lower
than written)

Violin II
(III, IV scord.
-31c. lower
than written)

Viola
(III, IV scord.
-31c. ower
than written)

Violoncello
(III, IV scord.
-31c. lower
than written)

Supertitles

Cue: Cello entrance
5-6"

Andante (molto ritmico) ♩=c.72
I II I, a punta d'arco (uncoordinated with others)
c. 1" + 3x
p

Andante (molto ritmico) ♩=c.72
I II I, a punta d'arco (uncoordinated with others)
1-2" c. 1" + 3x
p

Andante (molto ritmico) ♩=c.72
I II I II III II, a punta d'arco
(uncoordinated with others)
5-6" <1"
pp

Andante (molto ritmico) ♩=c.72
I II I II III IV III, a punta d'arco
(uncoordinated with others)
7-8" <1"
pp

②

N. A.

Andante (sempre) ♩=c.72

Spring Coil
hard mallets

+ 7x
(molto ritmico)

5-6"

Perc. I

p

N. B.

Fl.

Cl.

S. Sax.

N. C.

Andante (sempre) ♩=c.72

Spring Coil
hard mallets

+ 11x, poco rall. - - - - -
(molto ritmico)

5-6"

Perc. II

5-6"

p 3

Hp.

Pno.

Vln. I
(scord.)

5-6"

Vln. II
(scord.)

5-6"

Vla.
(scord.)

5-6"

Vc.
(scord.)

5-6"

Supert.

83

④

N. A

Perc. I

(Andante)

3-4"

p

+ 3x
(molto ritmico)

3-4"

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

5-6"

(Andante)

Ratchet

mp

3-4"

Hp.

Pno.

Vln. I
(scord.)

non vib.

non vib. (sub.)

3-4"

p

pp

Vln. II
(scord.)

non vib.

non vib. (sub.)

3-4"

p

pp

Vla.
(scord.)

non vib.

non vib. (sub.)

3-4"

p

pp

Vc.
(scord.)

non vib.

non vib. (sub.)

3-4"

p

pp

Supert.

[illegible]

⑥

N. A

Perc. I

5-6"

(Andante)

Ratchet

3-4"

mp

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

3-4"

(Andante)

p 3

+ 3x, poco rall. (molto ritmico)

3-4"

Hp.

Pno.

Vln. I (scord.)

p *pp* *mf*

3-4"

Vln. II (scord.)

p *pp*

3-4"

Vla. (scord.)

p *pp*

3-4"

Vc. (scord.)

p *pp*

3-4"

Supert.

⑦

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

5-6"

3-4"

5-6"

tr

pinky trill

M.#180

M.#18

(partial bow pressure)

ord.

pp

mp

p

mf

14

14

14

14

The musical score is divided into two main sections: **Andante, dialogando** and **Andante, confidandosi**.

Andante, dialogando (Tempo: *poco meno mosso*):

- N. A:** Features a cluster of notes. A box indicates the mapping: "Map: Oroveso, Same cluster, Same module, Complete". The tempo is *p*.
- Perc. I:** Features a cluster of notes. A box indicates the mapping: "Map: Oroveso, Same cluster, Next module, Incomplete". The tempo is *poco meno mosso*.

Andante, confidandosi (Tempo: *pp*):

- N. B:** Features a cluster of notes. A box indicates the mapping: "Map: Sola, Any cluster, Any module, Complete". The tempo is *pp*.
- FL:** Features a cluster of notes. A box indicates the mapping: "Map: Sola, Same cluster, Next module, Complete". The tempo is *pp*.
- Cl:** Features a cluster of notes. A box indicates the mapping: "Map: Sola, Same cluster, Next module, Complete". The tempo is *pp*.
- S. Sax:** Features a cluster of notes. A box indicates the mapping: "Map: Sola, Same cluster, Next module, Complete". The tempo is *pp*.

Andante (sempre) $\text{♩} = c.72$

- N. C:** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Perc. II:** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Hp:** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Pno:** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.

Andante (sempre) $\text{♩} = c.72$

- Vln. I (scord.):** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Vln. II (scord.):** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Vla. (scord.):** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Vc. (scord.):** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.
- Supert:** Features a cluster of notes. A box indicates the mapping: "Map: E pedal, Same cluster, Same module, Complete". The tempo is *a tempo*.

But not at present.

10

N. A

Perc. I

Moderato, a se stessa

p

3-4"

Map: Sola

Same cluster

Next module

Complete

<1"

+ 2x, poco rall. - - -

3-4"

Fl.

c. 1"

tr

pp

<1"

+ 3x

3-4"

Cl.

3-4"

tr

pp

<1"

+ 3x

3-4"

S. Sax.

1-2"

tr

pp

1/3

<1"

+ 3x

3-4"

Andante, confidandosi

pp

Map: Oroveso

Same cluster

Same module

Complete

1-2"

poco più mosso

Map: Oroveso

Same cluster

Next module

Complete

1-2"

3-4"

Perc. II

1-2"

Rel.

p

mf

mp

3-4"

Hp.

Pno.

IV, non vib.

p

(IV)

pp

mf

3-4"

I, II (microtonal clash between fingered and harmonic notes)

Vln. I (scord.)

III, non vib.

p

(III)

pp

mf

3-4"

II, III (microtonal clash between fingered and harmonic notes)

Vln. II (scord.)

III, non vib.

p

(III)

pp

mf

3-4"

Vla. (scord.)

III, non vib.

p

(III)

pp

mf

3-4"

Vc. (scord.)

III, non vib.

p

(III)

pp

mf

3-4"

Supert.

14/4

It would be a thousand pities

3-4"

90

11

N. A.

Perc. I

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Andante, confidandosi

pp

Map: Oroveso
Same cluster
Same module
Complete

1-2"

1-2"

poco più mosso

Map: Oroveso
Same cluster
Next module
Complete

3-4"

1-2"

mp p

pp

Andante, dialogando

p

Map: Oroveso
Same cluster
Same module
Complete

1-2"

1-2"

poco meno mosso

Map: Oroveso
Same cluster
Next module
Incomplete

1-2"

Ped.

p

mf

III

IV

III

III

p

p

p

p

mf

mf

mf

mf

poco sul pont.

poco sul pont.

if I were to attempt anything

13

N. A

Perc. I

Andante, confidandosi

pp

Map: Sola
Same cluster
Same module
Complete

1-2"

poco più mosso

Map: Sola
Same cluster
Next module
Complete

5-6"

3-4"

c. 1"

tr

pp

<1"

+ 3x

5-6"

<1"

tr

pp

<1"

+ 3x

5-6"

1-2"

tr

pp

<1"

+ 3x

5-6"

Moderato, a se stessa

p

Map: Oroveso
Same cluster
Same module
Complete

<1"

+ 2x, poco rall. - - - - -

5-6"

1-2"

1-2"

mf

5-6"

a tempo

Map: E pedal
Same cluster
Both modules
Complete

poco rall. - - -

5-6"

5-6"

a tempo

Map: E pedal
Same cluster
Both modules
Complete

poco rall. - - -

5-6"

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

93

14

C

N. A

(Andante)

Crystal glasses bowed

L.V. sempre

Perc. I

1-2"

p

mp

5-6"

N. B

Fl.

Cl.

S. Sax.

N. C

(Andante)

Spring coil hard mallets

3-4"

3

+ 3x, poco rall. - - - - -

p

5-6"

Perc. II

Hp.

Pno.

Moderato (sempre) ♩=c.96

IV

Vln. I (scord.)

p

pp

p

pp

5-6"

Moderato (sempre) ♩=c.96

III

Vln. II (scord.)

p

pp

5-6"

Moderato (sempre) ♩=c.96

III

Vla. (scord.)

p

pp

p

5-6"

Moderato (sempre) ♩=c.96

III

Vc. (scord.)

p

pp

5-6"

These are missions for the few;

12/4

Supert.

5-6"

15

N. A.

Perc. I

N. B.

FL.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

c. 1"

p

1-2"

pinky trill

c. 10"

1-2"

1-2"

M.#180

c. 10"

1-2"

3-4"

M.#23

c. 10"

1-2"

pp

pp

pp

non vib.

pp

1-2"

non vib.

pp

1-2"

non vib.

pp

1-2"

non vib.

pp

1-2"

these are missions

1-2"

16

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

1-2"

tr

pinky trill

c. 10"

1-2"

c. 1"

M.#180

c. 10"

1-2"

3-4"

M.#18

c. 10"

1-2"

1-2"

mp

p

1-2"

1-2"

mf

mf

1-2"

tr

tr

1-2"

1-2"

mf

1-2"

1-2"

mf

1-2"

8

4

to make better known

1-2"

p

p

mf

mf

mf

mf

[illegible]

18

Andante, confidandosi

pp

Map: Oroveso
Same cluster
Same module
Complete

poco più mosso

Map: Oroveso
Same cluster
Next module
Complete

N. A

3-4"

Perc. I

c. 1"

p

mf

N. B

3-4"

(enter after N. A)

Moderato, a se stessa

p

Map: Sola
Different cluster
Any module
Complete

Fl.

c. 1"

tr

pp

Cl.

1-2"

tr

pp

S. Sax.

1-2"

tr

pp

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

tr

p

mf

Vln. II
(scord.)

tr

p

mf

Vla.
(scord.)

tr

p

mf

Vc.
(scord.)

tr

p

mf

Supert.

4

and blessed are those who fulfil

98

19

N. A

Perc. I

3-4"

Andante, dialogando

p

Map: Sola
Same cluster
Same module
Complete

1-2"

poco meno mosso

Map: Sola
Same cluster
Next module
Incomplete

5-6"

Fl.

c. 1"

tr

pp

<1"

+ 3x

5-6"

Cl.

1-2"

tr

pp

<1"

+ 3x

5-6"

S. Sax.

1-2"

tr

pp

<1"

+ 3x

5-6"

Andante, dialogando

p

Map: Oroveso
Same cluster
Same module
Complete

1-2"

poco meno mosso

Map: Oroveso
Same cluster
Next module
Incomplete

5-6"

Perc. II

c. 1"

mp

p

3

pp

5-6"

Hp.

Pno.

Vln. I (scord.)

tr

pp

poco sul pont.

tr

mp

5-6"

Vln. II (scord.)

tr

pp

tr

mp

5-6"

Vla. (scord.)

tr

pp

tr

mp

5-6"

Vc. (scord.)

poco sul pont.

pp

mp

5-6"

Supert.

5-6"

faithfully such missions,

99

Moderato, a se stessa

p

Map: Oroveso
Same cluster
Same module
Complete

<1"

+ 2x, poco rall. - - - - -

7-8"

3-4"

c. 1"

p

mf

7-8"

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

Moderato, a se stessa

p

Map: Oroveso
Same cluster
Same module
Complete

<1"

+ 2x, poco rall. - - - - -

7-8"

1-2"

c. 1"

mp

p

3

pp

3

7-8"

N. C

Perc. II

Hp.

Pno.

ord.

p

7-8"

Vln. I
(scord.)

p

7-8"

Vln. II
(scord.)

p

7-8"

Vla.
(scord.)

p

7-8"

ord.

p

7-8"

Vc.
(scord.)

who fulfil them,

7-8"

Supert.

3
4

21

N. A

3-4"

Andante, dialogando

p

Map: Oroveso
Same cluster
Same module
Complete

1-2"

poco meno mosso

Map: Oroveso
Same cluster
Next module
Incomplete

Perc. I

c. 1"

p

mf

N. B

3-4"

(enter after N. A)

Andante, confidandosi

pp

Map: Sola
Same cluster
Same module
Complete

1-2"

poco più mosso

Map: Sola
Same cluster
Next module
Complete

Fl.

c. 1"

tr

pp

<1"

+ 3x

Cl.

1-2"

tr

pp

<1"

+ 3x

S. Sax.

1-2"

tr

pp

3

1/3

<1"

+ 3x

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

tr

ord.

p

mf

Vln. II
(scord.)

tr

ord.

p

mf

Vla.
(scord.)

tr

ord.

p

mf

Vc.
(scord.)

tr

ord.

p

mf

Supert.

not for self glory & aggrandizement,

10

4

101

22

N. A

Perc. I

Moderato, a se stessa

p

Map: Sola

Same cluster

Next module

Complete

<1"

+ 2x, poco rall.

3-4"

3-4"

c. 1"

tr

pp

<1"

+ 3x

3-4"

tr

pp

<1"

+ 3x

1-2"

tr

pp

<1"

+ 3x

Andante, confidandosi

pp

Map: Oroveso

Same cluster

Same module

Complete

1-2"

poco più mosso

Map: Oroveso

Same cluster

Next module

Complete

3-4"

1-2"

mp

p

5-6"

a tempo

Map: E pedal

Different cluster

Any module

Incomplete

<1"

+ 3x, poco rall.

3-4"

1-2"

a tempo

Map: E pedal

Different cluster

Any module

Incomplete

<1"

+ 3x

3-4"

ord.

tr

pp

mp

pp

3-4"

ord.

tr

pp

mp

pp

3-4"

ord.

tr

pp

mp

pp

3-4"

ord.

pp

mp

pp

3-4"

but for the glory of Him who is so darkly known as yet in the world

13

4

3-4"

102

23

N. A.

Perc. I

1-2"

+ 7x

5-6"

p

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

5-6"

3

+ 11x, poco rall. - - - - -

5-6"

p

a tempo

Map: E pedal

Same cluster

Both modules

Complete

p

5-6"

5-6"

a tempo

Map: E pedal

Same cluster

Both modules

Complete

p

5-6"

5-6"

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

D

Andante, confidandosi
pp
Map: Oroveso
Different cluster
Any module
Complete

poco più mosso
Map: Oroveso
Same cluster
Next module
Complete

N. A.

Perc. I

N. B.

Fl.

Cl.

S. Sax.

Andante, dialogando
p
Map: Oroveso
Different cluster
Any module
Complete

poco meno mosso
Map: Oroveso
Same cluster
Next module
Incomplete

N. C.

Perc. II

Hrp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

& for the love of those many

Supert.

Moderato, a se stessa

p

Map: Oroveso
Same cluster
Same module
Complete

<1"

+ 2x, poco rall. - - - - -

3-4"

1-2"

p *mf* *p*

3-4"

Andante, dialogando

p

Map: Sola
Different cluster
Any module
Complete

1-2"

poco meno mosso

Map: Sola
Same cluster
Next module
Incomplete

3-4"

3-4"

tr

c. 1"

pp

3-4"

c. 1"

tr

pp

3-4"

1-2"

tr

pp

3-4"

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

III

pp

tr

mp

3-4"

Vln. II
(scord.)

IV

pp

tr

mp

3-4"

Vla.
(scord.)

IV

pp

tr

mp

3-4"

Vc.
(scord.)

III

pp

tr

mp

3-4"

Supert.

5/4

whose greatest blessing it is

3-4"

26

N. A

Perc. I

Andante, confidandosi

pp

Map: Sola

Same cluster

Same module

Complete

(continue through next bar as necessary)

poco più mosso

Map: Sola

Same cluster

Next module

Complete

N. B

Fl.

Cl.

S. Sax.

Moderato, a se stessa

p

Map: Oroveso

Same cluster

Same module

Complete

<1"

+ 2x, poco rall. - - - - -

N. C

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

106

28

Andante, confidandosi

pp

Map: Oroveso
Same cluster
Any module

poco più mosso

Map: Oroveso
Same cluster
Next module

1-2"

1-2"

3-4"

3-4"

mf >

mf >

3-4"

Moderato, a se stessa

p

Map: Sola
Same cluster
Next module

<1"

+ 2x, poco rall. - - - -

3-4"

c. 1"

pp

<1"

+ 3x

3-4"

c. 1"

pp

<1"

+ 3x

3-4"

1-2"

pp

<1"

+ 3x

3-4"

N. C

Perc. II

a tempo

Map: E pedal
Same cluster
Any module
Incomplete

1-2"

1-2"

+ 3x, poco rall. - - -

p

5-6"

5-6"

3-4"

3-4"

a tempo

Map: E pedal
Same cluster
Any module
Incomplete

1-2"

1-2"

+ 3x

p

3-4"

3-4"

1-2"

pp

3-4"

1-2"

pp

3-4"

1-2"

pp

3-4"

1-2"

pp

3-4"

Supert.

108

29

N. A

Perc. I

Andante, dialogando

p

Map: Sola
Same cluster
Same module

1-2"

poco meno mosso

Map: Sola
Same cluster
Next module
Incomplete

5-6"

Fl.

c. 1"

tr

pp

<1"

+ 3x

5-6"

Cl.

c. 1"

tr

pp

<1"

+ 3x

5-6"

S. Sax.

1-2"

tr

pp

<1"

+ 3x

5-6"

Andante, dialogando

p

Map: Oroveso
Same cluster
Same module

1-2"

poco meno mosso

Map: Oroveso
Same cluster
Next module
Incomplete

5-6"

Perc. II

3-4"

<1"

mf

>

mf

<

>

5-6"

5-6"

5-6"

poco meno mosso

Map: E pedal
Same cluster
Same module
Incomplete*

1-2"

+ 3x, poco rall. - - -

5-6"

pp

*different from previous measure

Map: E pedal
Same cluster
Same module
Incomplete*

1-2"

+ 3x

5-6"

pp

*different from previous measure

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

109

E

(30)

N. A

Perc. I

Crystal glasses (bowed)

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Vibraphone (bowed)

Hp.

Pno.

Vln. I
(scord.)

Andante (sempre) ♩=c.72

Vln. II
(scord.)

Andante (sempre) ♩=c.72

IV

Vla.
(scord.)

Andante (sempre) ♩=c.72

IV

Vc.
(scord.)

Andante (sempre) ♩=c.72

III

Supert.

Carry it out thoroughly,

[illegible]

32

N. A

Perc. I

1-2"

p *mf*

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

3-4"

p *mf*

Hp.

Pno.

Vln. I (scord.)

ord.

mf *pp*

Vln. II (scord.)

ord.

mf *pp*

Vla. (scord.)

ord.

mf *pp*

Vc. (scord.)

ord.

mf *pp*

Supert.

14/4

↑

Carry it forward ages.

114

35

N. A

Perc. I $\frac{16}{4}$ (continue without break)

N. B

Fl. $<1''$ p $+ 5x, poco rall.$

Cl. $1-2''$ p $+ 5x, poco rall.$

S. Sax. $c. 1''$ p $+ 5x, poco rall.$

N. C

Perc. II $\frac{16}{4}$ (continue without break)

Hp. $3-4''$ $3-4''$ $a tempo$ $Map: E pedal$ $Different cluster$ $Both modules$ $Complete$ $1-2''$ $1-2''$ $a tempo$ $Map: F pedal$ $Different cluster$ $Both modules$ $Complete$ mp

Pno. $1-2''$ $1-2''$ $a tempo$ $Map: E pedal$ $Different cluster$ $Both modules$ $Complete$ $3-4''$ $3-4''$ $a tempo$ $Map: F pedal$ $Different cluster$ $Both modules$ $Complete$ mp

Vln. I (scord.) $c. 1''$ $\frac{14}{4}$ mf

Vln. II (scord.) $c. 1''$ $\frac{14}{4}$ mf

Vla. (scord.) $c. 1''$ $\frac{14}{4}$ mf

Vc. (scord.) $c. 1''$ $\frac{14}{4}$ mf

Supert. $\frac{16}{4}$ \uparrow $\text{desire after perfection}$ \uparrow $\text{and achievement in something,}$

36

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

mf

mf

mf

mf

3-4"

c. 1"

5-6"

M.#180

M.#23

(Vibraphone) bowed

Crotale, mounted bowed

p

mf

p

mf

p

Andante ♩=c.72

c. 1"

poco accel.

Andante ♩=c.72

1-2"

c. 1"

poco accel.

Andante ♩=c.72

3-4"

c. 1"

poco accel.

Andante ♩=c.72

5-6"

c. 1"

poco accel.

(& this quite unconnected with the desire of Fame or applause);

16/4

39

N. A.

Ster - - mi - nio!

Crotale

Glockenspiel

Perc. I

f

mf

mf

N. B.

Ster - - mi - nio!

f

Moderato, a un gruppo

Norma B picks up gong mallet.

Fl.

Cl.

S. Sax.

N. C.

Ster - - mi - nio!

mf

Andante, confidandosi

Vibraphone (bowed)

Crotale (bowed)

Perc. II

p

mf

p

mf

p

Hp.

Pno.

Vln. I (scord.)

Allegro ♩=c.120

poco accel.

non cresc.

Vln. II (scord.)

Allegro ♩=c.120

poco accel.

non cresc.

Vla. (scord.)

Allegro ♩=c.120

poco accel.

non cresc.

Vc. (scord.)

Allegro ♩=c.120

poco accel.

non cresc.

Supert.

10/4

& express much deep-hidden

41

A un gruppo *f* Guer - ra! *f* **Confidandosi** *mf* Stra - ge! **A se stessa** *mp* Ster - mi nio! 1-2"

Perc. I Crotale *f* Glockenspiel *mf* 1-2"

Confidandosi *mf* Guer - ra! **A se stessa** *mp* Stra - ge! **A un gruppo** *f* Ster - mi-nio! *f* 1-2"

N. B. 1-2"

Fl. (tr) *mp* c. 15"

Cl. *mp* c. 15"

S. Sax. *mp* c. 15"

(no cue—continued from previous measure) **A se stessa** *mp* mi - nio! 1-2" **A un gruppo** *f* Guer - ra! Stra - ge! *f* **Confidandosi** *mf* Ster - mi nio! 1-2"

Perc. II *f*

Hp.

Pno.

Vln. I (scord.) *mp* (these notes and occasional rest in an unpredictable order) ord. ----- *poco a poco cresc.* <1"

Vln. II (scord.) *mp* (these notes and occasional rest in an unpredictable order) ord. ----- *poco a poco cresc.* <1"

Vla. (scord.) *mp* (these notes and occasional rest in an unpredictable order) ord. ----- *poco a poco cresc.* <1"

Vc. (scord.) *mp* (these notes and occasional rest in an unpredictable order) ord. ----- *poco a poco cresc.* <1"

& feeling...

Supert. 3-4" 1-2"

[illegible]

Part III

Norma A

Andante (sempre) $\text{♩} = c.72$

Timp. II
felt mallets

+ 11x

3-4"

Susp. Cymbal (edge)
hard mallets

5-6"

Percussion I

ppp

p

pp

Norma B

Flute

Clarinet in B \flat

Soprano Saxophone

Norma C

Andante (sempre) $\text{♩} = c.72$

Timp. I
felt mallets

+ 7x

5-6"

Percussion II

ppp

p

Harp

Piano

Violin I
(III, IV scord.
-31c. lower
than written)

Violin II
(III, IV scord.
-31c. lower
than written)

Viola
(III, IV scord.
-31c. ower
than written)

Violoncello
(III, IV scord.
-31c. lower
than written)

Supertitles

2

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

c. 15"

②

1-2"

sfz

mf

p

Andante ♩=c.72

Map: Pollione
Any cluster
Fermata module
Complete

A se stessa
pp

Confidandosi
p

Dialogando
mp

A un gruppo
mf

While the fermata note is being held, transition every few seconds through this sequence of directions. Each direction should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung.
Notes sung before fermata are "A se stessa" and those after fermata are "A un gruppo."

3-4"

3-4"

3-4"

123

Moderato ♩=c.96
A un gruppo

Lento ♩=c.44
A se stessa

Andante ♩=c.72
Dialogando

Adagio ♩=c.56
Confidandosi

Lento ♩=c.44
A se stessa

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

Each phrase should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung. Remain relatively motionless during rests, as if uncertain or apprehensive.

Throughout bars 3-7, Norma A stands and addresses her audiences alone. The cycles of gestures and sung fragments (5 gestures for every 3 modules) should appear uncanny and ritualistic. At no point should the singing seem rushed.

There should never be any coordination among the Norme. Their respective modules should interact with each others' in an unpredictable manner, **proceeding without regard to barlines.**

The musical score is for a scene from the opera 'Norma' by John Adams. It features several vocal parts and a large instrumental ensemble.

Vocal Parts:

- N. A. (Norma):** The first vocal part, featuring a series of phrases with tempo and dynamic markings. The tempo markings are: Adagio (c.56), Lento (c.44), Moderato (c.96), Lento (c.44), and Andante (c.72). The dynamic markings are: *mp*, *pp*, *f*, *pp* poco rall., and *mf*. The phrases are: "Map: Pollione Same cluster Same module Complete", "Map: Pollione Same cluster Next module Complete", "Map: Pollione Same cluster Next module Complete", "Map: Pollione Same cluster Same module Incomplete", and "Map: Pollione Same cluster Next module Complete".
- N. B. (Norma):** The second vocal part, featuring a series of phrases with tempo and dynamic markings. The tempo markings are: Andante (c.72), Adagio (c.56), Lento (c.44), Moderato (c.96), and Lento (c.44). The dynamic markings are: *mf*, *mp*, *pp*, *f*, and *pp* poco rall. The phrases are: "Map: Figli Same cluster Any module Complete (Cycle 1 of 3)", "Map: Figli Same cluster Same module Complete", "Map: Figli Same cluster Next module Complete", "Map: Figli Same cluster Next module Complete", and "Map: Figli Same cluster Same module Incomplete".

Instrumental Parts:

- Perc. I:** A single line of music.
- Perc. II:** A single line of music, featuring a bass drum part with a tempo marking of *ppp sempre* and a dynamic marking of *ppp*.
- Fl. (Flute):** A single line of music.
- Cl. (Clarinet):** A single line of music.
- S. Sax. (Soprano Saxophone):** A single line of music.
- N. C. (Norma C):** A single line of music.
- Hp. (Harp):** A single line of music.
- Pno. (Piano):** A single line of music.
- Vln. I (Violin I):** A single line of music.
- Vln. II (Violin II):** A single line of music.
- Vla. (Viola):** A single line of music.
- Vc. (Violoncello):** A single line of music.
- Supert. (Supertrombone):** A single line of music.

Performance Instructions:

- Each phrase should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung. Remain relatively motionless during rests, as if uncertain or apprehensive.
- Throughout bars 5-9, Norma B stands and addresses her audiences alone. The cycles of gestures and sung fragments (5 gestures for every 3 modules) should appear uncanny and ritualistic. At no point should the singing seem rushed.
- There should never be any coordination among the Norme. Their respective modules should interact with each others' in an unpredictable manner, proceeding without regard to barlines.

Measure 1: Lento ♩=c.44 A se stessa *pp* poco rall. Map: Pollione Same cluster Same module Incomplete

Measure 2: Andante ♩=c.72 Dialogando *mf* Map: Pollione Same cluster Next module Complete

Measure 3: Adagio ♩=c.56 Confidandosi *mp* Map: Pollione Same cluster Same module Complete

Measure 4: Lento ♩=c.44 A se stessa *pp* Map: Pollione Same cluster Next module Complete

Measure 5: Lento ♩=c.44 A se stessa *pp* Map: Figli Same cluster Next module Complete

Measure 6: Moderato ♩=c.96 A un gruppo *f* Map: Figli Same cluster Next module Complete

Measure 7: Lento ♩=c.44 A se stessa *pp* poco rall. Map: Figli Same cluster Same module Incomplete

Measure 8: Andante ♩=c.72 Dialogando *mf* Map: Figli Same cluster Next module Complete

Measure 9: Adagio ♩=c.56 Confidandosi *mp* Map: Figli Same cluster Same module Complete

Measure 10: Lento ♩=c.44 A se stessa *pp* Map: Figli Same cluster Next module Complete

Measure 11: Lento ♩=c.44 A se stessa *pp* Map: Pollione Same cluster Any module Complete (Cycle 1 of 3)

Measure 12: Moderato ♩=c.96 A un gruppo *f* Map: Pollione Same cluster Next module Complete

Measure 13: Lento ♩=c.44 A se stessa *pp* poco rall. Map: Pollione Same cluster Same module Incomplete

Measure 14: Andante ♩=c.72 Dialogando *mf* Map: Pollione Same cluster Next module Complete

Measure 15: Adagio ♩=c.56 Confidandosi *mp* Map: Pollione Same cluster Same module Complete

Each phrase should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung. Remain relatively motionless during rests, as if uncertain or apprehensive.

Throughout bars 7-11, Norma C stands and addresses her audiences alone. The cycles of gestures and sung fragments (5 gestures for every 3 modules) should appear uncanny and ritualistic. At no point should the singing seem rushed.

There should never be any coordination among the Norme. Their respective modules should interact with each others' in an unpredictable manner, **proceeding without regard to barlines.**

⑨

N. A.

Moderato ♩=c.96
A un gruppo
mf
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)

1-2"

Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete

3-4"

Andante ♩=c.72
Dialogando
mp
Map: Pollione
Same cluster
Next module
Complete

1-2"

Adagio ♩=c.56
Confidandosi
p
Map: Pollione
Same cluster
Same module
Complete

3-4"

Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Next module
Complete

3-4"

Throughout bars 9-13, Norma A approaches and reaches for a knife, but does not pick it up yet.
The knife is a realistic-looking prop that will achieve the same sonic effect as a snare stick dragged perpendicularly across a cymbal or gong surface.

Perc. I

Adagio ♩=c.56
Confidandosi
mp
Map: Figli
Same cluster
Same module
Complete

3-4"

Lento ♩=c.44
A se stessa
pp
Map: Figli
Same cluster
Next module
Complete

3-4"

Moderato ♩=c.96
A un gruppo
f
Map: Figli
Same cluster
Next module
Complete

1-2"

Lento ♩=c.44
A se stessa
pp poco rall.
Map: Figli
Same cluster
Same module
Incomplete

Fl.

Cl.

S. Sax.

Andante ♩=c.72
Dialogando
mf
Map: Pollione
Same cluster
Next module
Complete

1-2"

Adagio ♩=c.56
Confidandosi
mp
Map: Pollione
Same cluster
Same module
Complete

3-4"

Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Next module
Complete

3-4"

Moderato ♩=c.96
A un gruppo
f
Map: Pollione
Same cluster
Next module
Complete

1-2"

Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete

3-4"

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Adagio ♩=c.56
Confidandosi

Lento ♩=c.44
A se stessa

Moderato ♩=c.96
A un gruppo

N. A

Map: Pollione
Same cluster
Same module
Complete

3-4"

Map: Pollione
Same cluster
Next module
Complete
(Cycle 3 of 3)

3-4"

Map: Pollione
Same cluster
Next module
Complete

1-2"

Perc. I

3-4"

Timp. II
felt mallets

3

ppp

+ 11x

p

5-6"

Continue to next bar
without coordinating
with other instruments

Andante ♩=c.72
Dialogando

Adagio ♩=c.56
Confidandosi

Lento ♩=c.44
A se stessa

N. B

Map: Figli
Same cluster
Next module
Complete

<1"

1-2"

Map: Figli
Same cluster
Same module
Complete

3-4"

Map: Figli
Same cluster
Next module
Complete
(Cycle 2 of 3)

3-4"

Fl.

sfp

(loosened embouchure)

gliss.

tr

Cl.

sfp

(loosened embouchure)

gliss.

tr

S. Sax.

sfp

c. 15"

Andante ♩=c.72

A un gruppo

Dialogando

Confidandosi

A se stessa

N. C

Map: Pollione
Different cluster
Fermata module
Complete

<1"

c. 1"

sfz

mf

p

3-4"

Continue to next bar
without coordinating
with other Norme

Perc. II

5-6"

5-6"

poco meno mosso

Map: G pedal

Any cluster

Any module

Complete

<1"

+ 3x, poco rall.

mp

1-2"

1-2"

poco meno mosso

Map: G pedal

Any cluster

Any module

Complete

<1"

+ 3x

mp

Vln. I
(scord.)

3-4"

ord

3

3

poco sul pont.

<1"

+ 3x

pp

Vln. II
(scord.)

1-2"

ord

poco sul pont.

<1"

+ 3x

pp

Vla.
(scord.)

c. 1"

ord.

gliss.

poco sul pont.

ord.

<1"

+ 3x

pp

Vc.
(scord.)

<1"

ord.

gliss.

poco sul pont.

ord.

<1"

+ 3x

pp

Supert.

3-4"

The style of song / that best suits me

15

N. A

Moderato ♩=c.96
A un gruppo

mf

Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)

1-2"

Lento ♩=c.44
A se stessa

pp poco rall.

Map: Pollione
Same cluster
Same module
Incomplete

3-4"

Andante ♩=c.72
Dialogando

mp

Map: Pollione
Same cluster
Next module
Complete

1-2"

Adagio ♩=c.56
Confidandosi

p

Map: Pollione
Same cluster
Same module
Complete

3-4"

Lento ♩=c.44
A se stessa

pp

Map: Pollione
Same cluster
Next module
Complete

3-4"

Throughout bars 15-19, Norma A holds the knife above a doll's body, but hesitates instead of striking.
The doll is a prop that is recognizably humanoid, albeit grotesquely so. It must be fashioned such that a freely resonating cymbal or gong forms part of the torso.

Perc. I

N. B

Adagio ♩=c.56
Confidandosi

p

Map: Figli
Same cluster
Same module
Complete

3-4"

Lento ♩=c.44
A se stessa

pp

Map: Figli
Same cluster
Next module
Complete

3-4"

Moderato ♩=c.96
A un gruppo

mf

Map: Figli
Same cluster
Next module
Complete

1-2"

Lento ♩=c.44
A se stessa

pp poco rall.

Map: Figli
Same cluster
Same module
Incomplete

Norma B's hand hovers above the knife.

Fl.

Cl.

S. Sax.

N. C

Andante ♩=c.72
Dialogando

mp

Map: Pollione
Same cluster
Next module
Complete

1-2"

Adagio ♩=c.56
Confidandosi

p

Map: Pollione
Same cluster
Same module
Complete

3-4"

Lento ♩=c.44
A se stessa

pp

Map: Pollione
Same cluster
Next module
Complete

3-4"

Moderato ♩=c.96
A un gruppo

mf

Map: Pollione
Same cluster
Next module
Complete

1-2"

Lento ♩=c.44
A se stessa

pp poco rall.

Map: Pollione
Same cluster
Same module
Incomplete

3-4"

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

22

N. A

Perc. I

N. B

Fl.

Cl.

S. Sax.

Lento ♩=c.44
A se stessa

pp
Map: Pollione
Same cluster
Next module
Complete

3-4"

Moderato ♩=c.96
A un gruppo

mp
Map: Pollione
Same cluster
Next module
Complete

1-2"

Lento ♩=c.44
A se stessa

pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete

3-4"

Andante ♩=c.72
Dialogando

p
Map: Pollione
Same cluster
Next module
Complete

1-2"

Adagio ♩=c.56
Confidandosi

pp
Map: Pollione
Same cluster
Same module
Complete

5-6"

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

143

23

Cue: Norma C scraping

Finish a few more modules before stopping

Without any hurry, Norma A drops the knife in horror, and tremulously cradles the doll. She remains relatively motionless until Part IV.

N. A

Perc. I

Cue: Norma C scraping

Andante or Adagio
A se stessa or Confidandosi

Map: Figli
Different cluster
Fermata module
Complete

1-4"

c. 2-10"

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

my action being / all the while / so / tranquil / & so

24

N. A

Perc. I

Cue:

Norma C

Finish a few more modules

Without any hurry, Norma B drops the knife in horror, and tremulously cradles the dolls.

singing

before stopping

She remains relatively motionless until Part IV.

N. B

Fl.

Cl.

S. Sax.

Andante or Adagio

A se stessa or Confidandosi

Map: Pollione

Different cluster

Fermata module

Complete

1-4"

c. 2-10"

This module lasts c. 50".

Norma C's scrapes become longer, louder, and more confident. At unpredictable intervals, she begins to sing while scraping (3-4x max). The singing matches the intensity, and lasts for the duration, of the scraping.

Without any hurry, Norma C drops the knife in horror, and tremulously cradles the doll. She remains relatively motionless until Part IV.

Perc. II

Hp.

Pno.

ord. -----> on bridge

III, IV muted (indeterminate pitch)

3 3 3

<1"

+ 3x

pp

ord. -----> on bridge

III, IV muted (indeterminate pitch)

<1"

+ 3x

pp

ord. -----> on bridge

III, IV muted (indeterminate pitch)

<1"

+ 3x

pp

ord. -----> on bridge

III, IV muted (indeterminate pitch)

<1"

+ 3x

pp

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

3-4"

1-2"

c. 1"

<1"

3-4"

removed / from / the / stage...

Clear supertitles a few seconds after Norma C stops moving.

145

Part IV

Norma A

The duration of this movement is spent cradling the doll.

Andante (sempre) ♩=c.72

Triangle (large triangle beater)

PPP

3-4" + 5x 5-6"

Percussion I

Norma B

The duration of this movement is spent cradling the dolls.

Flute

Clarinet in Bb

Soprano Saxophone

Norma C

The duration of this movement is spent cradling the doll.

Andante (sempre) ♩=c.72

Triangle (large triangle beater)

7-8" 3-4" + 5x 5-6"

PPP

Percussion II

Harp

Piano

Violin I
(III, IV scord.
-31c. lower
than written)

Violin II
(III, IV scord.
-31c. lower
than written)

Viola
(III, IV scord.
-31c. ower
than written)

Violoncello
(III, IV scord.
-31c. lower
than written)

Supertitles

②

N. A.

Perc. I

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

1-2" 3-4" 5-6" + 3x

3-4" 5-6" + 3x

7-8" 1-2" 5-6"

3-4" 1-2" 5-6"

molto meno mosso

poco meno mosso

Map: C pedal

Any cluster

Any module

Complete

Same cluster

Both modules

Complete

pp

p

④

N. A

Perc. I

Glockenspiel, pitch bend (just slightly, as pitches fade)
4 hard rubber mallets

Cue:
last wind trill

Hi-hat, edge
hard rubber mallets
5-6"

Andante ♩=c.72
Dialogando

poco rubato

N. B

Moderato ♩=c.96

poco rall. - - - -

Fl.

Cl.

S. Sax.

N. C

Perc. II

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

3-4"

What will be my ultimate line, / time can only show.

⑤

N. A

Perc. I

pitch bend by lowering cymbal (never touching cymbals together)
5-6"

(ppp)

Adagio ♩=c.56
Dialogando

poco rubato
6-11 notes only

N. B

<1" *(p)* 6 6 5-6"

Andante ♩=c.72
6-11 notes only* poco rall. - - - - * adjust hairpin and rall. accordingly

Fl.

<1" *tr* *ppp* *p* *ppp* 5-6"

Andante ♩=c.72
6-11 notes only* poco rall. - - - - * adjust hairpin and rall. accordingly

Cl.

<1" *tr* *ppp* *p* *ppp* 5-6"

Andante ♩=c.72
6-11 notes only* poco rall. - - - - * adjust hairpin and rall. accordingly

S. Sax.

1-2" *tr* *ppp* *p* *ppp* 5-6"

N. C

Vibraphone, pitch bend (just slightly, as pitches fade)
4 hard rubber mallets

Perc. II

mp

Cue:
last wind trill
c. 1"

Hi-hat, edge
hard rubber mallets
5-6"

ppp

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

3-4"

Say for instance my Harp & Singing;
/ & whatever mental pursuit I might chose ultimately.

7

N. A.

Perc. I

5-6"

(*ppp*)

(Lento ♩=c.44)
Confidandosi

c. 1"

(*pp*)

6

5-6"

Fl.

c. 1"

Adagio ♩=c.56

tr

tr

ppp

5-6"

Cl.

<1"

Adagio ♩=c.56

tr

tr

ppp

5-6"

S. Sax.

1-2"

Adagio ♩=c.56

tr

tr

ppp

5-6"

N. C.

Vibraphone

mp

1-2"

5-6"

ppp

Hp.

3-4"

poco meno mosso

Map: C pedal

Different cluster

Any module

Complete

p

c. 1"

molto meno mosso

Map: C pedal

Same cluster

Same module

Complete

pp

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

& this may probably still be my ultimate vocation.

3-4"

Supert.

8

N. A

Perc. I

Glockenspiel

mp

Adagio ♩=c.56
A se stessa

poco rubato
3-5 notes* |-----| * different from previous (m. 6)

<1"

6

ppp

c. 1"

5-6"

ppp

N. B

Fl.

Andante ♩=c.72 poco rall.

3-5 notes* |-----| * different from previous (m. 6)

c. 1"

tr

ppp *p* *ppp*

5-6"

Cl.

Andante ♩=c.72 poco rall.

3-5 notes* |-----| * different from previous (m. 6)

<1"

tr

ppp *p* *ppp*

5-6"

S. Sax.

Andante ♩=c.72 poco rall.

3-5 notes* |-----| * different from previous (m. 6)

1-2"

tr

ppp *p* *ppp*

5-6"

N. C

Perc. II

5-6"

ppp

5-6"

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

3-4"

Altho' it is likely perhaps to have a formidable rival / to its being other than just my pastime;

9

N. A

Perc. I

5-6"

(*ppp*)

Andante ♩=c.72
A se stessa
poco rubato
6-11 notes* |-----| * different from previous (m. 5)

N. B

5-6"

Moderato ♩=c.96
6-11 notes* |-----| poco rall. - - - - -
* different from previous (m. 5)

Fl.

c. 1" *ppp* *p* *ppp*

Moderato ♩=c.96
6-11 notes* |-----| poco rall. - - - - -
* different from previous (m. 5)

Cl.

<1" *ppp* *p* *ppp*

Moderato ♩=c.96
6-11 notes* |-----| poco rall. - - - - -
* different from previous (m. 5)

S. Sax.

1-2" *ppp* *p* *ppp*

N. C

Vibraphone

Perc. II

mp *ppp*

5-6"

c. 1"

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

3-4"

should I take seriously with "undivided mind" / to musical Composition.

10

N. A.

Perc. I

Triangle (triangle beater)

PPP

3

3-4"

+ 3x

5-6"

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

5-6"

3-4"

Spring Coil (hard rubber mallets)

PPP

5-6"

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

B

N. A.

Crotale (hard rubber mallet)

Perc. I

Triangles (triangle beater)

"Guiro" (triangle beater)

Adagio ♩ = c. 56
A se stessa

c. 1"

c. 12"

ppp mp ppp

N. B.

c. 1"

alternate slowly between trill groups, ad libitum

c. 12"

Fl.

ppp p ppp

Cl.

< 1"

alternate slowly between trill groups, ad libitum

c. 12"

ppp p ppp

S. Sax.

1-2"

alternate slowly between trill groups, ad libitum

c. 12"

ppp p ppp

N. C.

Perc. II

Crotale (hard rubber mallet)

Triangles (triangle beater)

"Guiro" (triangle beater)

1-2"

p pp pp

Hp.

7-8"

a tempo

Map: C pedal

Same cluster

Both modules

Complete

mp

Pno.

3-4"

a tempo

Map: C pedal

Same cluster

Both modules

Complete

mp

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Moderato, a se stessa

Cue: Norma B

1-2"

Map: Adalgisa
Any cluster
Any module
Complete

<1"

+ 2x, poco rall. - - - - -

1-2"

N. A

Perc. I

Glockenspiel (hard rubber mallets)

Spring Coil (hard rubber mallets)

1-2"

Andante ♩=c.72
Dialogando

poco rall.
1-3 notes - - - - -

c. 1"

1-2"

N. B

Moderato ♩=c.96

1-3 notes - - - - -

c. 1"

tr (choose one of two options per trill)

1-2"

Fl.

ppp

Moderato ♩=c.96

1-3 notes - - - - -

<1"

tr (choose one of two options per trill)

1-2"

Cl.

ppp

Moderato ♩=c.96

1-3 notes - - - - -

1-2"

S. Sax.

ppp

Moderato, a se stessa

p

Map: Adalgisa
Any cluster
Any module
Complete

<1"

+ 2x, poco rall. - - - - -

1-2"

N. C

5-6"

Cue: Glockenspiel

Vibraphone (hard rubber mallets)

Spring Coil (hard rubber mallets)

1-2"

pp

ppp

1-2"

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Time goes,

3-4"

Supert.

14

N. A

Perc. I

Glockenspiel

p

pp

ppp

Lento ♩=c.44

Confidandosi

poco rall.

1-3 notes -----|

c. 1"

pp

* different from previous (mm. 12 & 13)

1-2"

N. B

Fl.

c. 1"

ppp

Adagio ♩=c.56

1-3 notes* -----|

* different from previous (mm. 12 & 13)

1-2"

Cl.

<1"

ppp

Adagio ♩=c.56

1-3 notes* -----|

* different from previous (mm. 12 & 13)

1-2"

S. Sax.

1-2"

ppp

Adagio ♩=c.56

1-3 notes* -----|

* different from previous (mm. 12 & 13)

1-2"

N. C

1-2"

Andante, confidandosi

pp

Map: Adalgisa

Same cluster

Same module

Complete

1-2"

poco più mosso

Map: Adalgisa

Same cluster

Next module

Complete

1-2"

Perc. II

1-2"

pp

ppp

1-2"

Hp.

Pno.

3-4"

3-4"

p

poco meno mosso

Map: C pedal

Different cluster

Any module

Complete

c. 1"

c. 1"

molto meno mosso

Map: C pedal

Same cluster

Same module

Complete

pp

1-2"

1-2"

Vln. I

(scord.)

Vln. II

(scord.)

Vla.

(scord.)

Vc.

(scord.)

Supert.

3-4"

& days, / & weeks go,

[illegible]

17

N. A

Perc. I

1-2"

pp

ppp

Andante ♩=c.72

A se stessa

poco rall. - - - - -

4-6 notes* | - - - - -

N. B

c. 1"

Moderato ♩=c.96

4-6 notes* | - - - - -

* different from previous (mm. 15 & 16)

5-6"

Fl.

c. 1"

Moderato ♩=c.96

4-6 notes* | - - - - -

* different from previous (mm. 15 & 16)

5-6"

Cl.

<1"

Moderato ♩=c.96

4-6 notes* | - - - - -

* different from previous (mm. 15 & 16)

5-6"

S. Sax.

1-2"

Moderato ♩=c.96

4-6 notes* | - - - - -

* different from previous (mm. 15 & 16)

5-6"

N. C

1-2"

Moderato, a se stessa

p

Map: Adalgisa
Same cluster
Same module
Complete

<1"

+ 2x, poco rall. - - - - -

5-6"

Perc. II

Vibraphone

p

pp

ppp

5-6"

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

18

C

N. A

Perc. I

Crotale

Triangles

"Guiro"

p

3

3

3

3

mf

p

pp

Adagio $\text{♩} = c.56$

A se stessa

c. 12"

ppp

mf

ppp

N. B

c. 1"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

Fl.

c. 1"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

Cl.

<1"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

S. Sax.

1-2"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

N. C

Perc. II

1-2"

Crotale

Triangles

"Guiro"

p

mf

p

pp

Hp.

Pno.

Vln. I (scord.)

Moderato $\text{♩} = c.96$

1-2"

alto sul tasto

3

<1"

ppp

+ 3x

3-4"

Vln. II (scord.)

Moderato $\text{♩} = c.96$

c. 1"

alto sul tasto

3

<1"

ppp

+ 3x

3-4"

Vla. (scord.)

Moderato $\text{♩} = c.96$

<1"

IV

<1"

ppp

+ 3x

3-4"

Vc. (scord.)

Moderato $\text{♩} = c.96$

3-4"

IV

<1"

ppp

+ 3x

3-4"

Supert.

163

Andante, confidandosi

pp

Map: Adalgisa
Same cluster
Same module

1-2"

1-2"

poco più mosso

Map: Adalgisa
Same cluster
Next module

3-4"

N. A

1-2"

Perc. I

1-2"

3-4"

pp

ppp

Adagio ♩=c.56
Dialogando

poco rubato

12-17 notes

N. B

<1"

(p)

6

6

3-4"

Andante ♩=c.72

12-17 notes

poco rall. - - - - -

Fl.

c. 1"

tr

ppp

p

ppp

3-4"

Andante ♩=c.72

12-17 notes

poco rall. - - - - -

Cl.

<1"

tr

ppp

p

ppp

3-4"

Andante ♩=c.72

12-17 notes

poco rall. - - - - -

S. Sax.

1-2"

tr

ppp

p

ppp

3-4"

N. C

Perc. II

p

pp

3-4"

Hp.

Pno.

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

21

N. A.

Perc. I

p

pp

Lento ♩ = c.44
Confidandosi
poco rubato
6-11 notes

N. B.

pp

6

6

Adagio ♩ = c.56
6-11 notes

poco rall.

Fl.

c. 1"

tr

ppp

p

ppp

Adagio ♩ = c.56
6-11 notes

poco rall.

Cl.

c. 1"

tr

ppp

p

ppp

Adagio ♩ = c.56
6-11 notes

poco rall.

S. Sax.

1-2"

tr

ppp

p

ppp

Andante, dialogando
p

Map: Adalgisa
Same cluster
Next module
Complete

1-2"

1-2"

poco meno mosso

Map: Adalgisa
Same cluster
Next module
Incomplete

1-2"

1-2"

Perc. II

1-2"

pp

ppp

Hp.

Pno.

Vln. I (scord.)

1-2"

Φ (muted)

3

c. 1"

+ 2x

ppp

Vln. II (scord.)

c. 1"

Φ (muted)

3

c. 1"

+ 2x

ppp

Vla. (scord.)

c. 1"

Φ (muted)

3

c. 1"

+ 2x

ppp

Vc. (scord.)

3-4"

Φ (muted)

3

c. 1"

+ 2x

ppp

& also our frequent & long expeditions / on horseback or on foot,

3-4"

Supert.

24

N. A

Perc. I

1-2"

pp

Andante ♩=c.72

A se stessa

poco rubato

12-17 notes*

ppp

6

6

* different from previous (m. 21)

5-6"

N. B

<1"

Moderato ♩=c.96

12-17 notes*

poco rall.

* different from previous (m. 21)

5-6"

Fl.

c. 1"

Moderato ♩=c.96

12-17 notes*

poco rall.

* different from previous (m. 21)

5-6"

Cl.

<1"

Moderato ♩=c.96

12-17 notes*

poco rall.

* different from previous (m. 21)

5-6"

S. Sax.

1-2"

Moderato ♩=c.96

12-17 notes*

poco rall.

* different from previous (m. 21)

5-6"

N. C

1-2"

Andante, confidandosi

pp

Map: Adalgisa

Same cluster

Same module

Complete

1-2"

poco più mosso

Map: Adalgisa

Same cluster

Next module

Complete

5-6"

Perc. II

5-6"

pp

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

25

N. A

Crotales

mf

mp

p

pp

"Guiro"

3-4"

Adagio ♩=c.56

A se stessa

c. 12"

ppp

mfp

ppp

N. B

c. 1"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

3-4"

Fl.

c. 1"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

3-4"

Cl.

<1"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

3-4"

S. Sax.

1-2"

sequence slowly across trill groups
(left to right and back, just once)

c. 12"

ppp

p

ppp

3-4"

N. C

Crotales

mp

p

pp

"Guiro"

3-4"

Perc. II

1-2"

mp

p

pp

3-4"

Hp.

7-8"

7-8"

a tempo

Map: C pedal

Same cluster

Both modules

Complete

mp

3-4"

3-4"

Pno.

3-4"

3-4"

a tempo

Map: C pedal

Same cluster

Both modules

Complete

mp

3-4"

3-4"

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

[illegible]

28

N. A

Perc. I

5-6"

Susp. Cymbal, edge (hard rubber mallets)

1-2"

ppp

Lento ♩=c.44

Confidandosi

poco rubato

3-6 notes

N. B

c. 1"

pp

1-2"

Adagio ♩=c.56

poco rubato

3-6 notes

Fl.

c. 1"

tr

ppp

1-2"

Adagio ♩=c.56

poco rubato

3-6 notes

Cl.

<1"

tr

ppp

1-2"

Adagio ♩=c.56

poco rubato

3-6 notes

S. Sax.

1-2"

tr

ppp

1-2"

Moderato, a se stessa

p

Map: Adalgisa

Same cluster

Next module

Complete

<1"

+ 2x, poco rall.

1-2"

Perc. II

Hp.

3-4"

poco meno mosso

Map: F pedal

Same cluster

Both modules

Complete

mp

1-2"

Pno.

poco meno mosso

Map: F pedal

Same cluster

Both modules

Complete

mp

1-2"

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

3-4"

To say the truth, / I have less ambition than I had.

30

N. A

1-2"

Map: Adalgisa
Same cluster
Same module
Complete

1-2"

poco più mosso

Map: Adalgisa
Same cluster
Next module
Complete

1-2"

Perc. I

5-6"

Bass Drum

ppp

1-2"

N. B

c. 1" ppp

Adagio ♩=c.56
A se stessa

poco rubato
3-6 notes*

* different from previous (m. 30)

1-2"

Fl.

c. 1" ppp

Andante ♩=c.72

poco rubato
3-6 notes*

poco rall. - - - - -

* different from previous (m. 30)

1-2"

Cl.

<1" ppp

Andante ♩=c.72

poco rubato
3-6 notes*

poco rall. - - - - -

* different from previous (m. 30)

1-2"

S. Sax.

1-2"

ppp

* different from previous (m. 30)

1-2"

N. C

Perc. II

Hp.

3-4"

3-4"

a tempo

Map: F pedal
Different cluster
Both modules
Complete

mp

1-2"

1-2"

Pno.

a tempo

Map: F pedal
Different cluster
Both modules
Complete

mp

1-2"

1-2"

Vln. I
(scord.)

Vln. II
(scord.)

Vla.
(scord.)

Vc.
(scord.)

Supert.

3-4"

Don't fancy me ill.

31

N. A

Perc. I

Andante ♩=c.72

A se stessa

poco rubato

7-9 notes*

N. B

c. 1" (ppp)

Cue: Piano low G

* different from previous (m. 29)

5-6"

Fl.

Moderato ♩=c.96

poco rubato

7-9 notes*

poco rall. - - -

* different from previous (m. 29)

5-6"

Cl.

Moderato ♩=c.96

poco rubato

7-9 notes*

poco rall. - - -

* different from previous (m. 29)

5-6"

S. Sax.

Moderato ♩=c.96

poco rubato

7-9 notes*

poco rall. - - -

* different from previous (m. 29)

5-6"

N. C

Andante, dialogando

p

Map: Adalgisa

Same cluster

Same module

Complete

1-2"

1-2"

poco meno mosso

Map: Adalgisa

Same cluster

Next module

Incomplete

5-6"

Perc. II

5-6"

Bass Drum

ppp

5-6"

Hp.

3-4"

3-4"

a tempo

Map: G pedal

Different cluster

Both modules

Complete

mp

5-6"

5-6"

Pno.

a tempo

Map: G pedal

Different cluster

Both modules

Complete

mp

5-6"

5-6"

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

32

N. A

Perc. I

Crotale

Triangles

"Guiro"

3-4"

mp

p

ppp

pp

Adagio ♩=c.56
A se stessa

c. 12"

c. 1"

N. B

fe - - - - - li - ce...

Fl.

c. 12"

ppp

p

ppp

Cl.

c. 12"

ppp

p

ppp

S. Sax.

c. 12"

ppp

p

ppp

N. C

Perc. II

1-2"

Crotale

Triangles

"Guiro"

3-4"

mp

p

ppp

pp

Hp.

Pno.

Vln. I (scord.)

Moderato (sempre) ♩=c.96

<1"

p

pp

3-4"

Vln. II (scord.)

Moderato (sempre) ♩=c.96

<1"

p

pp

3-4"

Vla. (scord.)

Moderato (sempre) ♩=c.96

<1"

p

pp

3-4"

Vc. (scord.)

Moderato (sempre) ♩=c.96

<1"

p

pp

3-4"

Supert.

33

Andante (sempre) ♩=c.72

N. A

1-2"

84

fe

1-2"

Glockenspiel

Triangles

3

p

pp

N. B

Fl.

Cl.

S. Sax.

N. C

1-2"

84

fe

1-2"

Vibraphone

Triangles

p

pp

Perc. II

3-4"

3-4"

Hp.

Pno.

3-4"

3-4"

poco meno mosso

Map: C pedal

Different cluster

Both modules

Complete

p

Vln. I (scord.)

alto sul tasto

ord.

(wide vibrato)

1-2"

Vln. II (scord.)

alto sul tasto

ord.

(wide vibrato)

1-2"

Vla. (scord.)

alto sul tasto

ord.

(wide vibrato)

1-2"

Vc. (scord.)

alto sul tasto

ord.

(wide vibrato)

1-2"

Supert.

3-4"

I am apparently very well at present.

34

N. A

Perc. I

1-2" *ppp* + 3x 1-2"

N. B

Fl.

Cl.

S. Sax.

N. C

Perc. II

3-4" *ppp* + 3x 1-2"

Hp.

3-4" poco meno mosso Map: C pedal Different cluster Both modules Complete *p* 1-2"

Pno.

Vln. I (scord.)

I, II *mp* 1-2"

Vln. II (scord.)

I, II *mp* 1-2"

Vla. (scord.)

p 1-2"

Vc. (scord.)

p 1-2"

Supert.

36

N. A

1-2"

8

4

fe - - - -

1-2"

Perc. I

1-2"

Glockenspiel

Triangles

pp

1-2"

N. B

Fl.

Cl.

S. Sax.

N. C

1-2"

8

4

fe - - - -

1-2"

Perc. II

3-4"

Vibraphone

Triangles

pp

1-2"

Hp.

Pno.

3-4"

3-4"

poco meno mosso

Map: C pedal

Different cluster

Both modules

Complete

p

Vln. I (scord.)

alto sul tasto

ord.

1-2"

Vln. II (scord.)

alto sul tasto

ord.

1-2"

Vla. (scord.)

alto sul tasto

ord.

1-2"

Vc. (scord.)

alto sul tasto

ord.

1-2"

Supert.

3-4"

This I know.

182

38

N. A

Crotale

Triangles

"Guiro"

3-4"

Perc. I

mp

3

3

p

pp

N. B

c. 1"

ppp

c. 12"

p

ppp

3-4"

fe - - - - - li - ce...

Fl.

c. 1"

ppp

c. 12"

p

ppp

3-4"

Cl.

<1"

ppp

c. 12"

p

ppp

3-4"

S. Sax.

1-2"

ppp

c. 12"

p

ppp

3-4"

N. C

Perc. II

1-2"

Crotale

Triangles

"Guiro"

3-4"

mp

p

ppp

pp

Hp.

Pno.

Vln. I (scord.)

<1"

p

pp

ppp

3-4"

Vln. II (scord.)

<1"

p

pp

ppp

3-4"

Vla. (scord.)

<1"

p

pp

ppp

3-4"

Vc. (scord.)

<1"

p

pp

ppp

3-4"

Supert.

3-4"

I am well & happy;

39

N. A

1-2"

fe - - - - li - ce...

p

3

3

1-2"

Perc. I

1-2"

Glockenspiel

p

Triangles

pp

3

1-2"

N. B

Fl.

Cl.

S. Sax.

N. C

1-2"

fe - - - - li - ce...

p

3

3

1-2"

Perc. II

3-4"

Vibraphone

p

Triangles

pp

1-2"

Hp.

Pno.

3-4"

3-4"

poco meno mosso

Map: C pedal

Different cluster

Both modules

Complete

p

1-2"

1-2"

Vln. I (scord.)

alto sul tasto

p

pp

1-2"

Vln. II (scord.)

alto sul tasto

p

pp

1-2"

Vla. (scord.)

alto sul tasto

p

pp

1-2"

Vc. (scord.)

alto sul tasto

p

pp

1-2"

Supert.

3-4"

& I hope doing my duty,

40

N. A

Perc. I

Crotale

Triangles

"Guero"

mp

p

ppp

pp

c. 1"

c. 12"

3-4"

N. B

fe

li

ce...

ppp

p

ppp

c. 1"

c. 12"

3-4"

Fl.

tr

tr

ppp

p

ppp

c. 1"

c. 12"

3-4"

Cl.

tr

tr

ppp

p

ppp

c. 1"

c. 12"

3-4"

S. Sax.

tr

tr

ppp

p

ppp

c. 1"

c. 12"

3-4"

N. C

1-2"

Crotale

Triangles

"Guero"

mp

p

ppp

pp

3-4"

3-4"

3-4"

Hp.

poco meno mosso

Map: C pedal

Different cluster

Both modules

Complete

p

3-4"

3-4"

3-4"

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

<1"

p

pp

ppp

<1"

p

pp

ppp

<1"

p

pp

ppp

<1"

p

pp

ppp

3-4"

3-4"

3-4"

3-4"

Supert.

3-4"

& getting on in everything..

185

41

N. A.

Perc. I

N. B.

Fl.

Cl.

S. Sax.

N. C.

Perc. II

Hp.

Pno.

Vln. I (scord.)

Vln. II (scord.)

Vla. (scord.)

Vc. (scord.)

Supert.

Over the duration of this measure, fade spotlights to black.
Clear supertitles a few seconds after Harpist stops playing.

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